

NEWS — Instruction — Information — Entertainment — EVERY WEEK

IN THIS ISSUE: {PART II OF THE LIFE STORY OF JOHANN SEBASTIAN BACH IN WORD AND PICTURE
MUSIC, THE ETERNAL GUARDIAN OF ROMANCE (Part I)—By Theodore Stearns

MUSICAL COURIER

Weekly Review OF THE World's Music

Fifty-First Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. CI—NO. 16

NEW YORK, SATURDAY, OCTOBER 18, 1930

WHOLE NO. 2636



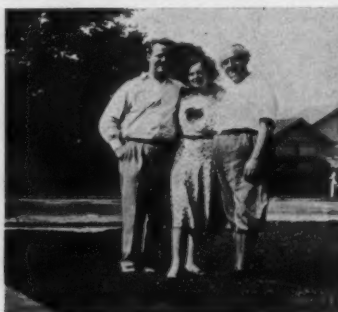
LYNNWOOD FARNAM

In Charge of the Organ Department of the Curtis Institute of Music, Philadelphia,
and Organist of the Church of the Holy Communion, New York.

His Present New York Series, "Bach and His Forerunners," Will Be Followed in January by a Modern Series, and in April by the Bach "Art of Fugue" Series.
Beginning November 3 He Will Present the Complete Organ Works of Bach at St. James' Episcopal Church, Philadelphia.



ARTHUR KRAFT, tenor and vocal teacher, with a group of his pupils at Watervale, Mich., where Mr. Kraft holds his summer classes. Mr. Kraft gave a successful recital at Normal University, Normal, Ill., on August 22, including on the program two songs dedicated to this artist by the composers. These numbers were: *I Light the Blessed Candles*, by Proctor, and *Beauty*, a song in manuscript by Allum. William Hughes was the accompanist and also played a solo group of piano pieces by Chopin, Palmgren and Debussy. Mr. Kraft stands at the extreme left in this picture.



PASQUALE AMATO AND MR. AND MRS. ROBERT STEEL at Long Branch, N. J. Mr. Steel (left) is now singing in Wiesbaden, Germany, for the second year. He returned to America last summer for a brief visit to his parents, and while in this country took the opportunity to do some coaching with Mr. Amato, with whom he has studied in Nice, Italy, and New York.



THE MUSICAL ART QUARTET, which has been achieving great success in a series of concerts in Italy at the special invitation of Ambassador and Mrs. Garrett. They gave four concerts in Rome and several at San Michele in Capri. The quartet will open its fall tour in America on November 5 in Boston. Four New York recitals are scheduled.



CLARA JACOBO, dramatic soprano, who has been singing at the Colon, Buenos Aires. The opera house is pictured in the background.

FIELD CONFERENCE OF OFFICIALS OF THE CIVIC CONCERT SERVICE

The picture on right does not resemble a business meeting yet it is the semi-annual field conference of the officials of the Civic Concert Service, who organized an impromptu band to welcome Alexander Haas, of the National Broadcasting Company, who came to Chicago for this event. Bill Wright, the genial camera fiend of the force, succeeded in getting them at the most touching moment. Reading from left to right they are Mrs. Ruth Swarthout, J. L. McGiff, Jane Goude, Alexander Haas, Ward French, Dena E. Harshbarger, E. H. Schwenker, O. O. Bottorff, and William Wright.



THE LENER QUARTET IN THE TATRA MOUNTAINS OF CZECHO-SLOVAKIA.

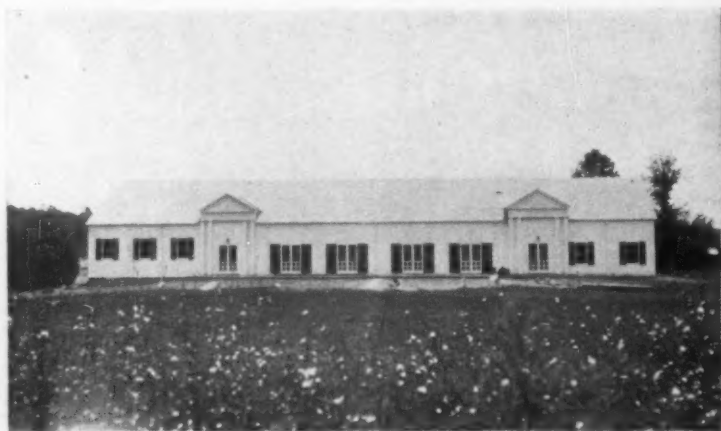
The quartet sailed from Europe on October 7 on the *Leviathan*, and will give its first recital of the season at Carnegie Hall on Monday evening, October 20, the program to include the Brahms in A minor, Weiner in F sharp minor (Coolidge Prize, 1923) and Haydn in F major.



ARTHUR WARWICK, pianist, who will give a recital at Town Hall on the evening of October 28. The critics have been unanimous in their praise of Mr. Warwick's ability.



SERGEI KLIBANSKY, New York vocal instructor, who has returned from his summer in Hollywood, where he taught many prominent stars of the moving-picture world.



THE HALL ON MUSIC MOUNTAIN AND SOME OF THE STUDENTS OF THE GORDON MUSICAL FOUNDATION WITH JACQUES GORDON STANDING IN THE CENTER.

The Gordon Foundation was opened at Music Mountain, Falls Village, Conn., last month, at which time a complete account of the organization and its objects was printed in these pages.

MARION KAHN
COACH ACCOMPANIST
REPERTOIRE
253 West 93rd Street, New York
Telephone Riverside 8746

J. H. DUVAL
VOICE SPECIALIST
ITALIAN AND FRENCH OPERA
Studio: 8 Rue Fortuny, Paris

ROSS DAVID
VOCAL STUDIOS
63 West 56th Street
Phone: Circle 2297

HENRIETTE MICHELSON
PIANIST
Member of Faculty of the Institute of Musical Art,
after Sojourn in Europe, is
RESUMING HER PRIVATE CLASSES
Sherman Square Studios
160 West 73rd Street, New York
Telephone: Trafalgar 6701

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
140 East 19th St., New York City
Tel. Stuyvesant 5956

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR—TEACHER
Member of American String Quartet, Available
for Concerts. Conductor Heckscher Foundation
Symphony Orchestra
3335 Steuben Ave., N.Y.C. Tel: Olinville 8843

MRS. WOOD STEWART
TEACHER OF SINGING
Member of the Faculty Institute of Musical Art
Studio: Tuesdays & Fridays, 138 West 58th St.,
New York. Telephone Circle 3930
Phila. Studio: 2107 Walnut St. (Thursday)

BEATRICE M. KLUENTER
CONCERT ORGANIST
Organist Park Slope M. E. Church, Brooklyn, N. Y.
1 Adrian Ave., New York Tel. Marble 5489

CARL M. ROEDER
TEACHER OF PIANO
Faculty Member of the Institute of Musical Art
of the Juilliard Music School
Summer Course at Barrington School, Great
Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

SALVATORE AVITABILE
TEACHER OF FAMOUS SINGERS
VOICE SPECIALIST
Metropolitan Opera House Building
1425 Broadway, New York Tel.: Penn: 2634

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
237 Elwood Avenue, Newark, N. J.
Telephones: Pennsylvania 2634 and Humboldt 1439

CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetitzky Exponent
Carnegie Hall Studios, 832-3, New York City

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broad-
way, New York
Residence Tel., Sedgwick 4344

MRS. JOHN DENNIS MEHAN
Voice Expert—Coach—Repertoire
70 Carnegie Hall, 154 West 57th Street
New York City
All appointments by telephone, 1472 Circle

WALTER L. BOGERT
Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

MISS FRANCES LOUDA
TEACHER OF PIANO
Classes in Harmony
Studio: 923 Walton Ave.
New York City

EDWARD E. TREUMANN
CONCERT PIANIST—ARTIST—TEACHER
Expert Instruction—Detail work for concert pianists
Recommended by Emil Von Sauer and Josef Hofmann
Studio: 7 West 86th Street, New York
Tel: Schuyler 2753-1555

JACOB MESTECHKIN
VIOLIN STUDIO
865 West End Avenue, New York City
Telephone: Academy 7128

**MME. GINA CIAPARELLI-
VIAFORA**
Formerly Leading Soprano Metropolitan
Opera House
Teacher of noted artists
Authority on VOICE PLACING
GRAND OPERA AND CONCERTS
Endorsed by world's greatest artists
Studios: 310 West 79th Street New York
Tel.: Endicott 0252

DEANE DOSSERT
Voice Specialist
16 rue des Marronniers, Paris
Appointments by letter only

KATHERINE BELLAMANN
TEACHER OF SINGING
Studio: 200 West 57th Street, New York
Phone Circle 9873

WARD-STEPHENS
CONDUCTOR
MOZART FESTIVAL
of Harrisburg, Pa.
Studio: 58 West 55th Street, New York

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
205 West 57th Street
New York, N. Y. Phone Circle 8178

ALBERT VON DOENHOFF
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: Academy 0057

PHILIPP MITTELL
VIOLINIST
TEACHER OF MANY WELL KNOWN
ARTISTS
50 West 67th Street, New York
Telephone: Endicott 3464

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 637 South Lorraine Blvd
Los Angeles, Calif.
(Telephone Wyoming 4921)

WILBUR A. LUYSTER
SIGHT SINGING SCHOOL
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No Instrument used
BEGINNERS' AND ADVANCED CLASSES FORMING
Lecture Recital Lessons given showing salient
features of the Galin-Paris-Chevé System
Write for tickets
1425 Broadway, Met. Opera Studios, N. Y.
Tel. Penn. 2634

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone Audubon 3748

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone 2634 Penn.

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER
OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabriowitz, Schelling, Samaroff
61 East 86th St., New York Tel. Sacramento 3255

MUSIC-EDUCATION STUDIOS
555 Edgecombe Ave. (West 160 St.)
Directors:
JESSIE B. GIBBS and MARGARET HOPKINS
Telephone Wadsworth 4433

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of
singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, New York City

JANET SPENCER
TEACHER OF SINGING
175 Claremont Ave., New York City
Telephone: Cathedral 6840

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th Street - - New York City
Telephone: Rhinelander 8623

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
360 West 22nd Street, New York
Phone: Chelsea 9204

MRS. J. HARRISON-IRVINE
VOICE—PIANO
DICTION—COACHING—SIGHT READING
ACCOMPANIST
1013 Carnegie Hall, New York Phone Circle 1350

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
61 Gramercy Park—North : : New York
Telephone: Gramercy 1717

F. W. RIESBERG, A.A.G.O.
Organist Calvary Baptist Church, New York
PIANO AND ORGAN INSTRUCTION
Studied under Reinecke, Scharwenka, List and
Papert, Leipzig. N. Y. School of Music & Arts,
310 West 92nd St. Tel. Schuyler 4140
Courses arranged to suit individual requirements.
Personal address, 601 West 140th St.,
Tel. Audubon 1140

CARL FIQUE
KATHERINE NOACK FIQUE
PIANO, VOICE, HARMONY AND
COMPOSITION
28 South Portland Avenue Brooklyn

EDOARDO PETRI

TEACHER OF SINGING—ENDORSED BY
WORLD FAMOUS SINGERS AND
EDUCATORS

Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone 2628 Penn.

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: 6625 Susquehanna
Also Classes for Children

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER—
510 Steinway Hall, 113 W. 57th St., New York
Thursdays Only
Will Accept Advanced Violin Pupils

ADDYE YEARGAIN HALL

GRADUATE COURSES
in
PIANO CLASS INSTRUCTION
Sherman Square Studios, 160 West 73rd Street,
New York City Trafalgar 6701

JESSIE FENNER HILL
TEACHER OF SINGING
By appointment: Studio 717, Steinway Hall,
New York Phone: Circle 0187

LEON GLASSER
VIOLINIST
INSTRUCTION
3975 Sedgwick Ave., New York
Tel. Kingsbridge 7192

S. CONSTANTINO YON
VOCAL AND PIANO INSTRUCTION
By appointment only
853 Carnegie Hall, New York
Phone: 0951 Circle

MME. ADA SODER-HUECK
Teacher of Noted Artists here and abroad
Recognized Authority on Voice Development,
Style and Diction
Opera and Concert Stage
Studios: 1425 Broadway, N. Y.
Phones: 4119-2634 Penn.

DUDLEY BUCK
TEACHER OF SINGING
Columbia School of Music, Chicago, Ill.

H. RAWLINS BAKER
PIANIST AND TEACHER
808 Steinway Hall, New York
Residence: 103 East 84th Street, New York
Tel. Butterfield 2528

DR. DANIEL SULLIVAN
Teacher of International Artists
ALICE NEILSEN, GEORGES BAKLANOFF,
LYDIA LYPKOVSKA
132 West 74th Street : : New York City
Phone: Trafalgar 1291 Louise Carroll, Secy.

DANIEL VISANSKA, Violinist
Nine years of successful teaching and
Concertizing in Berlin
Address: 235 West 103rd Street, New York
Phone Academy 2560
In Tarrytown, N. Y. Tuesdays
Stamford and New Canaan, Conn., Wednesdays

MME. SCHOEN-RÉNE
365 West End Avenue
Between 77th and 78th Streets
New York

BRUNO HUH
SINGING LESSONS AND COACHING
English, French and German Song repertoire
205 West 57th Street, New York
Telephone Circle 5420

PACIFIC COAST DIRECTORY

ARMSTRONG, FRANCIS J.
Concert Violinist
Resident in Seattle, 1519 3rd Ave.

BASDEN, RUTH
Dramatic Soprano
1658 N. Western Ave., Hollywood, Calif.

BOWES, MR. and MRS. CHARLES
Voice—Mise en scene
446 South Grand View, Los Angeles

THE CORNISH SCHOOL, INC.
Drama—Music—Dance
Nellie C. Cornish, Director
710 E. Roy, Seattle, Washington

GOLD, JULIUS
Theorist and Musicologist
1250 Jones Street,
San Francisco, California

**HOLLYWOOD CONSERVATORY
OF MUSIC AND ARTS**
Gladys T. Littell, founder and director
5402-5408 Hollywood Boulevard
Mary-V. Holloway, Registrar HO2658

KANTNER SCHOOL OF SINGING
Clifford W. Kantner, Director
Fischer Studio Apartments,
Seattle, Washington

LIEBLING, GEORGE, Internationally
famous Pianist-Composer and Peda-
gogue. Individual lessons and in master
class. Write: St. Francis Hotel, Holly-
wood, Cal.

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
Member American Academy of Teachers of Singing, N. Y.
912 W. 20th St., Los Angeles

MYER, EDMUND J.
Voice Specialist
301 So. Coronado St., Los Angeles, Cal.

OATMAN, JOHN R.
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

**SAN FRANCISCO CONSERVA-
TORY OF MUSIC**
3435 Sacramento St., San Francisco

**THE ELIZABETH SIMPSON PIANO
STUDIOS**
Coaching of Concert Programs a Spe-
cialty
26 O'Farrell St., San Francisco

SMALLMAN, JOHN
CONDUCTOR
SMALLMAN A CAPPELLA CHOIR
Los Angeles Oratorio Society
1117 Beaux Arts Studio Bldg., Los Angeles

INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY

Church, Concert and School Positions Secured
MRS. BABCOCK
Carnegie Hall, New York. Tel. 2634 Circle

PILLOIS Laureate of the Institut de France
FRENCH COMPOSER-TEACHER
Diction Applied to Singing
INTENSIVE PREPARATION FOR RECITALS
Studio: 189 Parkway Road, Bronxville, N. Y.
Tel. Bronxville 5412

LOUISE SOELBERG
CONCERTS IN DANCE DESIGN
The Cornish School Seattle, Wash.

ARTHUR MICHAUD
TENOR—CONCERT, RECITAL, ORATORIO
Authority on voice production and breathing
Invention of Lilli Lehmann method
Studio: 916 CANNONBUSH HALL, N. Y. Tel. Circle 2264

MARGOLIS VOICE CULTURE
L 1435 Broadway, Suite 28, New York City

ROSALIE MILLER
SOPRANO
RECITAL—OPERA—ORATORIO
Teacher of Singing—Interpretation—Phonetics
140 West 58th St., New York Phone: Circle 4468

DAVID GRUNES
VIOLIN INSTRUCTION and THEORY
Address: Care of MUSICAL COURIER, 113 W. 57th St., N. Y.

PHILIPP ABBAS
FAMOUS DUTCH CELLIST
4835 Lake Park Ave., Chicago Phone Kenwood 8161

SHAFFNER
SOPRANO
Soloist St. Bartholomew's Church
28 East 70th St., New York
Telephone Rhineclander 1758

MISCHAKOFF
CONCERT VIOLINIST
Studio: 23 W. 70th St., N. Y.
Tel. Susq. 3549 or Susq. 4500

IRMA SWIFT
TEACHER OF VOICE
Metropolitan Opera House Bldg.
1425 Broadway New York
Phone: Penn. 2634 and Traf. 8939

CAROLINE BEESON FRY
TEACHER OF SINGING
PRIVATE LESSONS CLASS LESSONS
Group Lesson with Ensemble Singing at New York
Studio Tuesdays 5:30-6:30
810 Carnegie Hall (Tuesdays) Circle 0924
2 Orchard Parkway, White Plains, N. Y.
Near Bronx River Parkway White Plains 3200

ALBERTO BIMBONI
Conductor and Vocal Teacher
Member of Faculty
Curtis Institute of Music, Philadelphia
Residence: Hotel Buckingham, 101 W.
57th St., New York Tel. Circle 8810

WARFORD TEACHER OF SINGING
SEKTBERG COACH AND ACCOMPANIST
4 WEST 40th ST. NEW YORK CITY
Tel. Penn. 4897

SERGEI KLIBANSKY
VOCAL INSTRUCTOR
Studio: 205 W. 57th St.
New York City
9020 Circle

Baroness TURK-ROHN Vocal Instructor
Opera—Concert—Oratorio
1438 Kimball Bldg., Chicago
Wabash 8907

HERBERT MUSTARDE Voice Specialist
Teacher of Singing
Metropolitan Opera House Studios
1438 Broadway, N. Y.
Tel. PENN 2634
IN LOS ANGELES DURING SUMMER

EMIL HERRMANN
RARE VIOLINS
Bayreutherstr. 39 181 West 57th St.
BERLIN W. 30 NEW YORK
Full Guarantee—Expert Appraising—
World Famous Workshops—
Highest Grade Repair Work Guaranteed—
Bows—Cases—All Accessories

DILLING
HARPIS
Mt. Nassau & Jones Studio: 25 W. 51 St.
Steinway Hall, New York N. Y. Tel. Circle 1617

ARTHUR WARWICK
PIANIST-TEACHER
Director of Piano—Horace Mann School for Boys
113 West 57th Street, N. Y. Tel. Circle 4780

Burnerdene MASON
DRAMATIC CONTRALTO
Concert, Recital and Oratorio
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

FLORA BELL
Coloratura Soprano
Address: Care of Musical Courier, 113 West 57th
Street, New York City

RAPHAEL BRONSTEIN
VIOLIN STUDIO
EXPERT OF PROF. LEOPOLD AUER
255 West 90th St., N. Y. C. Tel. Schuyler 0025
1714 Chestnut St., Phila., Pa. Tel. Rittenhouse 1981

HOMER MOWE Voice Training
166 W. 72nd St., New York City. Tel. 2165 Endicott

COENRAAD V. BOS
ACCOMPANIST—COACHING
Ruedesheimer Platz 10, Berlin, Germany

ERNEST WHITE
ORGANIST
St. James Church Philadelphia, Pa.

ARTHUR DUNHAM
CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

ELLA BACKUS-BEHR
231 West 96th Street, New York
PHONE 1484 RIVERSIDE

EDWARD GARRETT
CONCERT PIANIST AND TEACHER
Assistant to Alberto Jonda, Author of the famous
"Master School of Piano Playing" etc.
New York: 817 Steinway Hall (Tuesdays)
Philadelphia: 2126 Walnut St. (Wednesdays)
Atlanta City: 47 South Windsor Ave.
Telephones: Circle 3916—Loose 5133—Dial 2-4464

BOWIE STUDIO
THE ART OF SINGING
Complete Preparation for Concert, Opera and Church
307 West 79th St., New York City Tel.: Susquehanna 7107

MR. and MRS. HENRY HOLDEN HUSS
Joint Recitals
Piano and Voice Specialists
Entire Preparation to Concert Stage
Special Courses for Teachers
Studio: 808 Steinway Bldg., 118 W. 57th St.
Address: 144 E. 150th St.
Tel. Mott Haven 0363. New York

JULIUS GOLD
Theorist and Musicologist
1250 Jones Street, San Francisco, California

BEDUSCHI
Formerly Leading Tenor in Foremost Theaters of the world
Voice Placing, Italian Method—Coaching for Opera,
Oratorio, Concert. Suite 70, Auditorium Bldg., Chicago

THE MARGARET E. MacCONACHIE
STUDIOS OF MUSIC
Voice and Piano Brownsville, Texas

JERDONE BRADFORD
CONTRALTO
Personal Management 237 East 20th St., New York

ELLEN KINSMAN MANN
TEACHER OF SINGING
508 FINE ARTS BLDG., CHICAGO
Tel. Harrison 2303

Louise St. John WESTERVELT
SOPRANO
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

KRAFT
Concert—TENOR—Oratorio
LIMITED NUMBER OF PUPILS ACCEPTED
STUDIO: 149 W. 85th St., N. Y. Tel. Endicott 8856
Vice-Pres. Columbia School of Music

CLARENCE DICKINSON
Concert Organist
Organist and Director, The Brick Church and Union
Theological Seminary.
Director of the School of Sacred Music of Union Theological Seminary.
412 Fifth Avenue, New York City

OTTO LUENING
Composer-Conductor
2 1/2 years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address: c/o Musical Courier, 113 W. 57th St., N. Y.

BUTLER Soprano
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

HAMILTON MORRIS
Soprano CONDUCTOR Teacher
189 Columbia Heights, Brooklyn, N. Y. Tel. 6935 Lafayette

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 189 W. 13rd St., New York City
Tel.: Trafalgar 6701 and Endicott 0748

TITTA RUFFO
Viale Tiziano 14, Rome, Italy
New York Address:
c/o Fred'k W. Sperling, 27 Cedar St.

RICHMOND
THE HOOSIER BARITONE
Address care of Wilson Lamb
Metropolitan Building Orange, N. J.

ESTHER HARRIS
TEACHER OF MANY PROMINENT PIANISTS
KIMBALL BUILDING CHICAGO

MME. LILLIAN CROXTON
COLORATURA SOPRANO
Croxtan Management
HOTEL MAYFLOWER
15 Central Park West, New York City

MARY THOMAS DUFFIELD
CONCERT OPERA RECITAL
6253 Sheridan Road, Chicago
Phone: Rogers Park 1237

LEILA TROLAND GARDNER
Dramatic Contralto
Negro Spirituals, Dialect Songs and her own compositions. Available for Recitals, etc.
A. W. A. Club, 353 W. 57th St., New York
Tel. Columbus 6100

VICTOR HARRIS
TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

NATIONAL OPERA CLUB OF AMERICA, Inc.
America's greatest organization for
the furthering of interest in opera

Apply to President for all information

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIO 1425 Broadway, New York
Suite 15. Phone: 2634 Pennsylvania

PANGRAC STUDIOS
VOICE—PIANO—ORGAN
THEORETICAL BRANCHES
418 Central Park West, New York Tel. Academy 2447

Georgia STARK
COLORATURA SOPRANO
1416 Steinway Hall, 113 W. 57th St., N. Y.
Mt.: L. E. Bekymer, Auditorium Bldg., Los Angeles, Cal.

MINTZ
SOPRANO
Teacher of Singing
Studio: 236 West 70th St., New York City
Trafalgar 7232 By Appointment

JOHN BARNES WELLS, Tenor
COMPOSER—RECITALIST
Management: Harriet Steel Pickernell
119 West 57th Street, New York Circle 4161

ALICE HACKETT
In Musical Interpretations for Young People
Address: Chicago Musical College
64 E. Van Buren St., Chicago, Ill.

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers,
specialties
Address—15 West 11th St., N. Y. City

ARTHUR M. BURTON
BARITONE
Fine Arts Building Chicago

DORA BECKER-SHAFFER
CONCERT VIOLINIST and TEACHER—LECTURE RECITALS
Wednesdays 8-8 P. M.
Studio: 810 STEINWAY HALL, NEW YORK CITY
Telephone: Circle 8217

MARGERY MAXWELL
SOPRANO
Ravina Opera Co.
CHICAGO CIVIC LIGHT OPERA CO. Chicago, Ill.
Seneca Hotel

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchesi
Summer Address: Via Venti Settembre
Sanbenedetto del Tronto, Italy. (Prov. Ascoli Piceno)
New York Secretary: Ida Greenhouse
71 West 47th St., N. Y. Phone 2813 Bryant

DANIELL
VOICE BUILDER
Diaphragmatic Breathing and Voice Placement
Studios: 131 West 110th St., New York City
Telephone Monument 0777

NORMAN J. CAREY
IRISH-AMERICAN BARITONE
Address: 130 West 57th Street, New York
Telephone Circle 0990

VERA NETTE
VOICE TEACHER
NEW YORK COLLEGE OF MUSIC
Vocal Studio: 2178 Broadway, N. Y. Sus. 9155

LLOYD MORSE TENOR
Concert, Opera, Oratorio
c/o Musical Courier
113 W. 57th St. N. Y.
Private Phone: LOBRAIN 6603

ROSANOFF
CELEBRATED TENOR
TEACHER OF SINGING
Formerly of the Imperial Opera in Moscow and leading
opera houses in Italy. Recommended by Rach-
maninoff, Serafin and Koussevitzky
Studio: Hotel Astoria, E'way & 73d St., New York
Telephone: Susquehanna 3350

LILLIAN WECHS
Soprano
TEACHER OF SINGING
Pupil of Lilli Lehmann
NEW YORK: 160 W. 73rd St.
NEWARK: 24 Park Pl.
Endicott 6142 Market 9676

THE BEAUFORT
140 West 57th Street
Tel. 3053 Circle

Baroness Katharine E. Von Klenner
1720 Broadway, New York

Milton Diamond to Head Producing Music Managers

**As President and General Manager He Will Endeavor to
Broaden Music's Appeal, Strengthen Financial Structure
of the Organization, and Provide Better Values**

The Producing Music Managers' Association, Inc., announces the appointment of Milton Diamond as its president and general manager. The member firms of this association are Arthur Judson, Inc., the Wolfsohn Musical Bureau, the Judson Radio Program Corporation, the Metropolitan Musical Bureau (F. C. Coppicus), Haensel & Jones, and Evans & Salter. Officers of the association will comprise representatives of each of these organizations. By the appointment of Mr. Diamond as their virtual dictator, the signatories to the agreement, who are said to control roughly two-thirds of all concert bookings in this country, have undertaken constructively to broaden the scope of music's appeal to the public, to strengthen the financial structure of their profession, to improve the lot of the performing artists, and to provide better values to the public.

Mr. Diamond will serve in a role comparable to that of Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc. To list the performing artists, vocal, instrumental and symphonic, whose destinies are to be subserved by this association, would be to rehearse the names of virtually all of the great singers, pianists, violinists and orchestras now familiar to the American music lover.

"The Producing Music Managers' Association has grown out of the present confusion in the world of performed and reproduced music," said Mr. Diamond. "Ever since the war, the American public has sought for some satisfying relief from the chaotic conditions of contemporary life. Music has provided that haven. But thus far it has hardly touched the fringes of its potential service in this respect. Thanks to the fact that American music has been conducted on a sound and legitimate business basis, it is in a more fortunate position to undertake an ambitious program of expansion at a time when other

arts like the dramatic stage and literature are compelled to retrench. The music managers who have formed this organization have simply recognized the fact that performed music has rights and interests of its own to preserve and to develop far beyond their present scope as well as the fact that performed music is responsible for providing a constant and increasing stream of artists for the radio, the sound films and mechanical music in general.

"These aims, in keeping with the past history of American musical enterprises and their enviable reputation throughout the world, can be subserved only by the recognition of common interests, by the presentation of a united but friendly front to the radio and the sound film, by the elimination of economic waste and duplicated expense in the functions of developing new talent and of contracting, promoting, producing and distributing the products of new as well as recognized talent."

Chicago Civic Opera's First Week's Repertory

A novelty, a revival and five works from the standard repertory make up the schedule for the opening week of the Chicago Civic Opera Company. As already announced, a novelty, Ernst Moret's *Lorenzaccio*, will open the season, on Monday, October 27, with Vanni-Marcoux in the title role.

In the performance of *Die Walkure*, on Tuesday, Frida Leider will be heard as Bruennhilde, and three new members will make their initial bows with the company—Lotte Lehman, Paul Althouse and Hans Hermann Nissen.

The third performance will be given to Verdi's *La Forza del Destino*, on October 29, with Muzio as Donna Leonora.

Wolf-Ferrari's *The Jewels of the Madonna*

will be revived, on October 30, after an absence from the repertory of two years, and the performance will mark the first appearance of the season of Rosa Raisa and Giacomo Rimini.

In Massenet's *Manon*, scheduled for the first Saturday matinee, on November 1, Mary McCormic will make her first appearance of the season in the title role, and

Charles Hackett will appear as Chevalier des Grieux.

Tannhauser will be given at the Saturday night popular-price performance, with Lotte Lehman as Elizabeth, Paul Althouse in the name part and Hans Nissen as Wolfram.

Muzio will be heard for the first time in Chicago as Fiora in *L'Amore dei Tre Re*, at the first Sunday matinee, on November 2.

"Good Music Still Wanted in Sound Pictures," Says Lawrence Evans

**Well Known Manager Returns from Pacific Coast with
Information of Great Interest to the Music World**

After spending four months on the Pacific Coast, and having made many plans for their artists, Tibbett, Schipa and Rethberg, who will be heard there extensively this season, Lawrence Evans, of the firm of Evans & Salter, has returned to their New York offices.

In his association with Tibbett, and guiding interest in the great baritone from a time long prior to universal recognition by public and critics, Mr. Evans has been in intimate contact with the making of all the singer's pictures at the studio of Metro-Goldwyn-Mayer. He was quick to pronounce that firm as exercising the greatest amount of artistic attention in the screening of their musical pictures, and regards them as holding one of the highest averages for great "hits" in the business.

In general relation to pictures he had things to say, at once startling and clearly logical, giving food for thought which cannot be underestimated, as his conclusions carried strong conviction. And he approached things from new angles which had remained untouched. Moreover, they concerned not only a branch of musical art with infinite possibilities, but the future welfare of a host of young musicians.

The assertion that he started off with was "Good music is still wanted in sound pictures. There has been a lot of talk and feeling behind rumors that public interest has waned in musical pictures. But all of this is the direct result of some bad pictures being put out which fell below a certain standard. Let the moving picture producers select stories comparable, and on which such care has been expended as, for in-

stance, *The Divorcee*, *The Trial of Mary Dugan*, and *Holiday*, all purely spoken pictures without music. If librettos were chosen



LAWRENCE EVANS

with that same care and vital insight, how quickly public interest would be manifest.

"As a matter of fact, one or two motion picture companies have been guilty of

(Continued on page 17)

Three Novelties and Five Revivals Announced for Metropolitan Also New Singers and Artists Reengaged

The Metropolitan Opera Company announces three novelties and five revivals for the coming season. The novelties are *Le Preziose Ridicole*, by Felica Lattuada; *Sorochinskaya Yarmarka*, by Moussorgsky, and *Peter Ibbetsen*, by Deems Taylor. Lattuada's opera is made after the famous Molière comedy. It will be sung in Italian. The Moussorgsky work, of which the English name is *The Fair at Sorochintzy*, will also be sung in Italian. Both of these will have their American premiere. Taylor's opera, which is to be sung in French and English, the libretto being in both languages, is to have its world premiere, the cast including Edward Johnson, Lawrence Tibbett and Lucrezia Bori.

The season revivals are: *Iris* by Mascagni, *William Tell*, *Boccaccio*, *La Forza del Destino* and *The Flying Dutchman*.

The new singers engaged for the Metropolitan's season are: Beatrice Belkin, Olga

Didur, Lily Pons and Myrna Sharlow, sopranos; Faina Petrova and Maria Ranzow, mezzo-sopranos; Hans Clemens and Georges Thill, tenors; Claudio Frigerio, baritone, and Ivar Andresen, basso.

Jeritza will take part in the revival of *The Flying Dutchman* and *Boccaccio*, which, it is understood, was added to the Metropolitan repertory in order to give Jeritza opportunity to be heard and seen in this role.

Among the artists to be re-engaged are: Dreda Aves, Pearl Besuner, Lucrezia Bori, Leonora Corona, Ellen Dalossy, Editha Fleischer, Nanette Guilford, Clara Jacobo, Maria Jeritza, Gertrude Kappel, Louise Lerch, Dorothee Manski, Queena Mario, Nina Morgana, Maria Müller, Grace Moore, Rosa Ponselle, Elena Rakowska, Thalia Sabanieva, Elisabeth Rethberg, Grete Stückgold, and Phradie Wells, sopranos; Ina Bourskaya, Karin Branzell, Julia Claussen,

(Continued on page 28)

Galli-Curci Thrills England

Galli-Curci's English tour opened at Newcastle on October 13. The success of the event is proved by a cable from London which states: "Galli-Curci's opening concert was a triumph. The auditorium and stage were packed. The critic of the *Morning Journal* states that 'Galli-Curci in her own particular metier does undoubtedly achieve wonders far greater than anyone else we can recall, including Patti and Tetrazzini, both of them idols here and both of them amazing in their vocal technic. It was wonderful vocalism, beautifully phrased, with splendid tonal contrasts. Her triumph was certainly complete.' The *Morning Mail* and *Chronicle* headlined its comment with, 'Galli's Triumph,' and says in part: 'Madam deservedly brought down the house by the sheer power of her art; in pure vocal technic she remains an outstanding example of

dexterity and she had the capacity audience in a furore of excitement.'"

Detroit Orchestra Season

The Detroit Symphony Orchestra is scheduled to give sixteen pairs of concerts during the 1930-31 season, twelve under the baton of Ossip Gabrilowitch, and the remaining four pairs to be directed by guest conductors and by Victor Kolar, associate conductor of the orchestra. Soloists for the season will include Harold Bauer, Olga Samaroif, Josef Hofmann, Myra Hess, Sigrid Onegin and Jascha Heifetz.

Clairbert's Ovation in Mignon

According to a telegram received from Los Angeles, "Clairbert received the greatest ovation of the season after the *Polonaise* (Mignon) on October 9."



EDITH HARCUM,

well-known concert pianist, who is returning tomorrow from a short visit to Paris. On the evening of November 11 in the concert hall of the Barbison-Plaza Mrs. Harcum will give the first of her season's recitals.

HARSH and THROATY QUALITY of VOICE

By Helen Brett

Article 5

[The first of this series of articles appeared in the September 20 issue of the MUSICAL COURIER.—The Editor.]

Some of you have perhaps heard singers who could use their voices dependably, even with ease, but whose tone quality was most unpleasant. One often wishes they were not always so willing to sing. Their tone is harsh, hard, or maybe has a throaty sound.

"She hasn't the voice" or "He hasn't that God-given quality" is the verdict of most people when they hear these voices.

This is very often not true. Frequently a thrillingly beautiful voice is present, but camouflaged or veiled, so to speak, by artificial conditions. It is somewhat similar to the finding of exquisite antiques whose workmanship and wood are almost priceless, but whose beauty can only be redeemed by the expert, who can see the value, although completely hidden by coat upon coat of ordinary paint. When this is removed the apparent old wreck is transformed into a rare piece of exquisite beauty. The profound knowledge of the connoisseur makes this miracle possible.

In just the same way people coat their voices bit by bit with artificial quality which is harsh, dull and throaty, by developing a grip with the muscles of the throat when singing. In proportion to the strength of the grip, the real quality of the voice is hidden.

We have all heard beautiful voices become so wooden as to make it difficult to believe

that the same throat could produce such different sounds. Every note sung by these people is burying the real voice more completely and thoroughly. They have formed this wrong habit and only the expert can guide them in eliminating this fault.

It is an astonishing fact, that breaks and tremolos yield more easily than these faults of quality. Having so thoroughly disguised the quality, it takes efficient guidance and persistent work on the muscles of the throat to redeem the nice beautiful tone.

Those who have read my previous articles will begin to understand that it is the throat grip, generally used for support and greater power when singing, that brings about the many vocal defects one hears and is truly the obstacle to the attainment of careers by the majority of talented and ambitious pupils.

Some of the most beautiful voices never get before the public because of this fatal throat grip which they acquire during preparatory studies.

How many gorgeous voices have embarked upon Wagnerian roles, and emerged making the most dreadful howls in the name of music? This is the case with most of the Wagnerian singers in the greatest opera houses today. In their effort to sing above the power of the modern orchestras they have used the muscles of their throat, resulting in these coarse, harsh brays.

If Wagner is ever to be done with pure and musical tone, the standard of the public must be raised so that howling, unmusical voices are not given the preference over those who give quality that complies with all the fundamental requirements of musical tone.

(Article 6 will be published next week)

Stojowski Returns From Coast

Sigismond Stojowski, pianist, teacher and composer, has returned from his seventh consecutive summer on the Pacific Coast,

where he conducted classes in San Francisco and Seattle. He gave a series of recitals in Seattle at the University of Washington, and later appeared as solo pianist with the San Francisco Symphony Orchestra, playing his own Symphonic Rhapsody. The conductor was Antonia Brico, of California, a former pupil of Mr. Stojowski.

Mr. Stojowski reopens his New York studios this month, and will be heard in recital during the current season, which will be his twenty-fifth in the United States.

Judson Announcements

Recital Management Arthur Judson has announced various engagements for some of their artists. Martha Baird will be soloist with the Chicago Symphony Orchestra on December 9. The Hart House String Quartet will appear in Italy, France, Spain and England before coming to the United States, where they are booked during January for three New York recitals and many others in the east. February and March will find them fulfilling Canadian dates. Muriel Kerr appeared at the Worcester (Mass.) Festival on October 2. Frank Chapman plans to sing in various southern cities in February. Frank Parker will tour Illinois this month, appearing in Glencoe, Kenilworth, Winnetka, Irving Park and Chicago. Sue Harvard appeared in New Castle, Pa., on September 30, and Marion Anderson will make a coast to coast tour when she returns from Europe in January.

Directory of New York State Composers

The New York Federation of Music Clubs has in preparation a Directory of the Musicians of its own state for use in compiling programs by its federated organizations.

The requirements for such listing are: those born in the state and now residing



EMMA OTERO,

Cuban coloratura soprano, who will give her New York recital at Carnegie Hall, Friday evening, October 24.

elsewhere; those born elsewhere but now permanent residents of the state; alien born citizens of the United States and now permanent residents of New York.

The publishers have been of great service in this undertaking, but the committee in charge, headed by Florence Turner-Maley, is most anxious that all composers who are eligible have the privilege of this listing.

It would facilitate matters if composers reading this notice would send names and addresses to the Publication Dept., Etta H. Morris, 169 Columbia Heights, Brooklyn, N. Y., as soon as possible.

MORTON LANG

PIANO INSTRUCTION—COACH—ACCOMPANIST
Recommended by Internationally Known Artists
251 West 77th St., N. Y. Tel: Trafalgar 8198

DI NAPOLI VOCAL STUDIO

FREE CLASS LESSONS TWICE A WEEK TO TALENTED SINGERS. Auditions and Advice Free by Appointment.
Address: 56 W. 55th St., New York Tel. Circle 1894

EDOARDO OLGA G. SACERDOTE

Vocal Studio—409 Kimball Hall, Chicago—School of Opera

RALPH ANGELL

ACCOMPANIST
3538—79th Street, Jackson Heights, L. I.
Telephone: Havemeyer 3800

MRS. STACEY WILLIAMS

VOICE
705 Fine Arts Building, Chicago, Ill.
Phone: Wabash 6929

L. LESLIE LOTH

PIANIST—COMPOSER
Teacher of Piano and Composition
Interviews by Appointment
SHERMAN SQUARE STUDIOS
180 W. 73rd St., N. Y. Phone: Trafalgar 6701

ENRICO CLAUSI

LYRIC TENOR
825 Orchestra Bldg. Chicago, Ill.

WALTER SPRY

PIANIST—PEDAGOGUE
COLUMBIA SCHOOL OF MUSIC CHICAGO

E. GRIMARD

VOCAL TEACHER
Pupil of Jean Martignole of the Paris Grand Opera
STUDIO 87, 3585 Broadway, N. Y. Tel. Edgewood 8798

MME. CAROL HOLYOKE

SOPRANO—TEACHER OF SINGING
Studio:
115 Laverich St., Hempstead, L. I., N. Y.
Tel.: Hempstead 2735

LEON BENDITZKY

3446 ELAINE PLACE, CHICAGO, ILL.

EDITH HENRY

COACH AND ACCOMPANIST
Sherman Square Studios
180 West 73rd St., New York
Trsf. 2558
Trsf. 6701

MRS. HARVEY D. INGALSBIE

25 Years of Normal Work Eighth Year in New York
Studio: 87 Hamilton Place, New York City
Applications preferred by mail

Yascha FISHBERG

VIOLIN STUDIO
338 West 95th St., N. Y. Tel.: 2067 Riverside

SEYMOUR

MUSICAL RE-EDUCATION CENTER
HARRIET A. SEYMOUR, Founder
92-93 Carnegie Hall, 154 W. 57th St., N. Y. City

L. MONTI-GORSEY

DRAMATIC SOPRANO
RAVINA OPERA COMPANY
A 911 Kimball Hall Chicago

ALEXANDER MALOOF

PIANIST—COMPOSER—CONDUCTOR
Will accept a limited number of serious pupils
STUDIO: 712 Carnegie Hall, New York. Tel: Circle 8702

JOSEPHINE LYDSTON SEYL

SOPRANO
TEACHER OF FRENCH DICTION FOR SINGERS
726 Fine Arts Bldg., Chicago
Phone Web. 5837 Directory 4400

RADIE BRITAIN

COMPOSER—PIANIST
INSTITUTE OF MUSIC AND ALLIED ARTS
125 South Wabash Avenue Chicago

HORTENSE YULE

SOPRANO
Address c/o Musical Courier, 115 W. 57th St., N.Y.

M. I. O. KINGSBURY-CERATI

VOICE—STAGE TECHNIC—DICTION
Formerly of the Metropolitan Opera Company
N 61 Grove Street, New York Tel. Spring 6848

HORTENSE DRUMMOND

CONTRALTO
OPERA—CONCERT—RECITAL
519 Sunset Road, Winnetka, Ill.

VOCAL TEACHER

of Wide Experience
Pupil of Arthur J. Hubbard, Wants Connection
with School of Music. Address "J. M." 828
Orchestra Bldg., Chicago, Ill.

GEORGIA GRAVES

CONTRALTO
CONCERT—OPERA—ORATORIO
4 West 82nd Street, New York Tel. Edinott 7388
(If No Answer Call Susquehanna 4588)

SUNDSTROM

VIOLINIST
Conductor Woman's Symphony Orchestra of Chicago
4921 N. Sawyer Avenue Chicago, Ill.

CHRISTOPHER HAYES

TENOR
AT PRESENT TOURING EUROPE

HAROLD LAND

BARITONE
and
Teacher of Singing
Address: Harold Land Mgt.,
Yonkers, N. Y.

ARIE ABILEAH

CONCERT PIANIST

VIOLIN MASTERY

HARRY KONONOVITCH
Studio: 1304 Grand Concourse, N. Y. C. Tel. Jerome 8842

ARIEL GROSS

PIANO TEACHER
Pupil of Isidor Philipp—Summer Class
984 Carnegie Hall, N. Y. Tel: Circle 3311

WALTER CHARMBURY

PIANIST
STUDIO: 611 STEINWAY HALL, NEW YORK
Tel. Circle 4056

JACOB WEINBERG

Concert Pianist—Composer—Organist
Studio: 170 West 80th St., New York
Phone: Schuyler 7160

BIDEAU NORMELLI

CONCERT SOPRANO
1515 Hinman Avenue, Evanston, Ill.
M Phones: University 7278 and Greenleaf 3523

JESSIE B. HALL

Executive Management
Eva Gordon Heraskey Audrey Call William Miller
Contralto Violinist Tenor
610 FINE ARTS BLDG., CHICAGO. TEL. HARRISON 8218

ZELZER & KALLIS

Concert Management
130 No. Wells Street
Chicago, Ill. Telephone:
Franklin 4620

Antonietta STABILE

DISEASE
OPERA INSTRUCTIONS
Mgt.: BERTHA ROSSI, 148 W. 69th St., New York
Tel.: Edinott 4588

SALVATORE COTTONE

Vocal Teacher
and Coach
Viale Montenero, 30
Milan, Italy

HELEN BRETT

NEW VOCAL METHOD
Specialist in correcting tremolo, breaks,
limited range, etc.
Class lessons \$3. Private lessons \$10
French Singing Diction Classes \$1.00
Studio: 205 West 57th St., New York City
Tel. Circle 5420

Teacher at the Philadelphia Musical Academy

Studio in New York:
610 Steinway Hall

Ask for
Century SHEET MUSIC
You can't buy better—
why pay more?

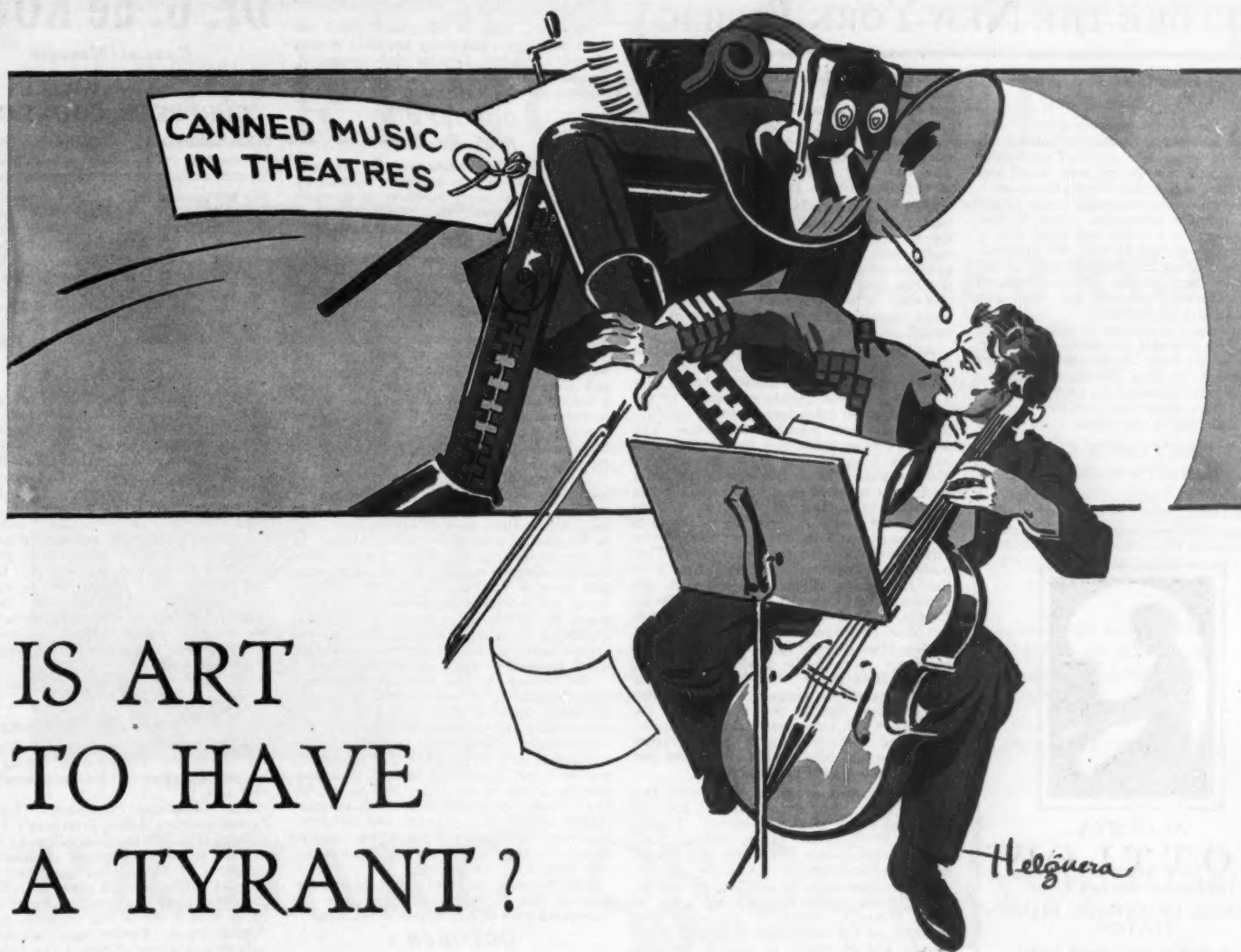
CENTURY gives you the world's best music beautifully printed on the best paper! What more can sheet music be! There are over 2500 compositions in the Century catalogue all 15¢ (20¢ in Canada), all certified to be exactly as the masters wrote them. Ask for Century—Patronize the Century dealer. Complete catalogue of over 2500 compositions free on request.

Thousands of successful teachers use and recommend CENTURY CERTIFIED MUSIC exclusively—because they know it is all that good music can be at half the price or less; and they know parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO.
203 W. 40th Street, New York City

It's 15¢

CERTIFIED EDITION



IS ART TO HAVE A TYRANT?

THOUGH the Robot can make no music, of himself, he can and does arrest the efforts of those who can.

Manners mean nothing to this monstrous offspring of modern industrialism, as IT crowds Living Music out of the theatre spotlight.

Though "music hath charms to soothe the savage breast, to soften rocks or bend a knotted oak," it has no power to quell the Robot of Canned Music. Only the theatre-going public can do that.

Hence the swift growth of the Music Defense League, formed to demand Living Music in the theatre.

Every lover of music should join in this rescue of Art from debasement. Sign and mail the coupon.

MC-10-18

AMERICAN FEDERATION OF MUSICIANS
1440 Broadway, New York, N. Y.

Gentlemen: Without further obligation on my part, please enroll my name in the Music Defense League as one who is opposed to the elimination of Living Music from the Theatre.

Name

Address

City..... State.....

THE AMERICAN FEDERATION OF MUSICIANS

(Comprising 140,000 professional musicians in the United States and Canada)

JOSEPH N. WEBER, President, 1440 Broadway, New York, N. Y.

BEFORE THE NEW YORK PUBLIC

OCTOBER 5

Louise Bernhardt

Louise Bernhardt, mezzo-contralto, winner of the Naumburg Foundation prize, made her concert debut at Town Hall on Sunday afternoon, although she had been heard here before with the American Opera Company.

On the whole the personable young singer made a splendid impression. Easy to look at, she possesses a grace and poise that at once put her en rapport with her audience. Then, too, she has an attractive voice, of fair range and much clarity. Miss Bernhardt has been carefully schooled and sings with good taste and intelligence.

The program comprised a wide range of songs which revealed versatility and understanding of the texts. To be sure, there were some defects in Miss Bernhardt's singing, but these will doubtless be easily remedied in time. The singer was cordially received. Frank Bibb was at the piano.

OCTOBER 6

Beatrice Belkin

An obviously popular young lady is Beatrice Belkin, who was heard in her debut



AUGUSTA
COTTLOW

Internationally Renowned Pianist

SCHOOL OF ARTISTIC PIANO
PLAYING

Commenting on a recent recital by four students of Augusta Cottlow, Frank Patterson writes: "... They gave the impression of finished art."

Studio: 385 Ft. Washington Ave.,
New York Phone Wadsworth 2906
Duo-Art Records Steinway Piano

recital at Town Hall on this evening. There were many there to greet her who no doubt had heard her as one of the stars of Roxy's Gang for a number of years; and there were also many there who are very much interested in the progress of the youthful singer who has now reached the roster of the Metropolitan Opera House.

Miss Belkin possesses, first of all, a very ingratiating personality: this is noticeable the moment she steps on the stage. Her smile, her unassuming manner, her lithe graceful movements strike the public before she has had time to utter a note. With this much in her favor the young lady has already conquered two thirds of the road of a recital success.

Added to this personality Miss Belkin is a sure, routinized artist. There is no hesitancy in her performance, no matter what it is—a graceful ancient melody of Cavalli or the most difficult of coloratura numbers, the Zerbinetta aria from Ariadne auf Naxos. The soprano's voice has a very good range, with its most beautiful section in the extreme high register. Here she is able to bring forth head tones of genuine beauty, she has an excellent control of it, being able to suffuse her tones to exquisite pianissimos and again to brilliant climaxes. Her coloratura technic is clean cut and speedy. This particular listener was quite fascinated with the ease with which she executed the chromatic scales in the cadenza written by Estelle Lieblich for the aria from L'Etoile du Nord of Meyerbeer. Coloratura is decidedly Miss Belkin's forte, and as this type of singer seems to be gradually becoming extinct, Miss Belkin should feel especially happy that she is classed as such. When one considers that the pure bel canto of the ancients, which every one boasts to possess, was based on the purity with which floratura was performed, Miss Belkin should feel that she is in touch with the gods.

The soprano's program also listed two groups of a more lyrical nature, and her choice of songs is to be admired. Thuille, Kienzl, Erich Wolff, Marx, Mahler, Hue, Brinquet-Idiartborde, Poldowski, and Granados is a combination not often noticed. Again wisdom is to be admired in that the singer chose numbers within her scope of vocal execution, which at the same time brought out her conception of lighter, gayer moods, and an ability to project the arch humor of Mahler's Wer hat dies Liedlein Erdacht.

It must also be noted that Miss Belkin's diction is clear, and that her voice is beautifully placed; that is, besides having a decided control of it she has mastered the task of its proper manipulation. Those who know something of vocal study will understand what the writer means by the statement that Miss

Belkin's resonance is achieved by the forward projection of her voice, the sine qua non of proper singing.

There was genuine enthusiasm shown toward the singer, and many beautiful flowers offered. Hendrik Devries and George R. Possell were the assisting flutists and Leo Rusotto the able accompanist.

OCTOBER 7

Fritz Kreisler

Is Kreisler's art deteriorating? That was a question which was inwardly debated by many of the knowing members of the vast audience that greeted the "grand maitre" of the violin at his first New York recital this season at Carnegie Hall.

Not that all the indefinable allure of nuance, sensitiveness of tone, puissance of rhythm and uncanny faculty of "singing" into the hearts of his auditors were not present in the same generous measure as of yore; not that the electric mordants, the graces of bowing and the sonority in double stopping were absent, nor the assured musicianship and poise—but throughout one experienced a feeling of insecurity, of apprehension that something untoward might happen at any moment. And untoward things, technically, actually did happen frequently during the evening.

The time-worn Mendelssohn concerto sounded difficult, and in the Andante the curious lapses of intonation in simple tone sequences, which always were a bete noir in Kreisler's technical armature, cropped up in plenitude. In the Bach Partita there was considerable roughness in chord playing, and parts of La Folia by Corelli were labored and insecure. La Chasse, a sprightly piece de genre by Cartier (1765-1841), abounding in saltando bowing, was marred by too heavy an impact of bow on strings, which resulted in much extraneous sound.

The answer to the question that crept into the minds of the critical, as above intimated, would seem to consist of the ancient maximum that time takes its toll. The dizzy heights of impeccable virtuosity can be maintained only by indefatigable practicing, and such self disciplining is next to impossible to a man in the latter half of the fifties. Kreisler must now rely on his extraordinary natural gifts, musical and technical, and leave the bravura flights to the younger school of virtuosos who are still able to practice hard, long and often.

Encores were deferred until the conclusion of the recital, when there was the customary rush of enthusiasts to the stage.

OCTOBER 8

Winifred Keiser

A debutante of considerable promise was heard at Town Hall on Wednesday evening—Winifred Keiser. Miss Keiser, a charming young singer, with an easy grace and much poise, instantly won her audience through her sincerity and earnestness. The program was well arranged, beginning with Scarlatti, Purcell and Mozart, and ranging through a German group, a miscellaneous one by Vaughan Williams, H. Walford Davies, Mary Turner Salter, Granville Bantock and Cyril Scott, Debussy's Recueillement and a number of folk songs.

Miss Keiser possesses a voice of excellent quality, wide in range and of ample power. She did not, however, seem to let her voice out as much as she is capable of doing, which may have been the result of nervousness.

Dr. G. de KOOS

Concert Manager

TOURS ARRANGED IN ALL
EUROPEAN COUNTRIES

Schoutenstraat 48 The Hague, Holland
Telephone: 74874 — Cable address: Musikos

She has musical taste and her interpretations revealed genuine discrimination. A little more variety in color might have been welcome, but such defects will easily be remedied. Commendable also was Miss Keiser's phrasing, and all told she made a most favorable impression. One will watch her career with interest. The audience received her with enthusiasm and she was the recipient of many flowers, Flora MacDonald Wills was at the piano.

Sophie Braslau

Sophie Braslau's first New York appearance this season, at Carnegie Hall, was a benefit appearance for the gymnasium fund of New York University, of which the contralto's father, the late Dr. Abel Braslau, was an alumnus. After introductory remarks by officials of the university, Miss Braslau sang a program which started with an aria from Donizetti's La Favorita and ended with three Negro spirituals and several songs in English. In between there was a group of Schubert songs and numbers by Debussy and Soderro. Miss Braslau was in excellent voice and was heartily received. Her diction in the various languages demanded by the program was a veritable object lesson to (or should have been) the numerous singers in the audience.

OCTOBER 9

Philharmonic-Symphony

A great conductor is with us! The more one hears the Philharmonic under Erich Kleiber the more one becomes convinced of that fact.

The Thursday program, Goldmark's Spring overture, Louis Gruenberg's The Enchanted Isle, Scherzo Capriccioso by Dvorak and the C major symphony of Schubert, as presented by Mr. Kleiber, furnished an evening of edification and pure joy. The distinguished body of players has never sounded better than it did on this occasion under the Kleiber baton. Perfect tonal balance, great volume and beauty of tone, invigorating tempos and infectious rhythms, nicety of attack and detail and any and all other virtues that the most critical could demand in an orchestral performance were abundantly present. Erich Kleiber is a great conductor, and New York should feel complimented over his sojourn here.

The feature number of the concert, the Gruenberg opus, was introduced here by the Boston Symphony Orchestra last season, at which time it was much admired for its imaginativeness, sincerity and attractive scoring. While it is frequently redolent of Debussy and his satellites, Ravel and Stravinsky (not to mention Dukas), the work goes further along modernistic lines without verging on the conscious and wanton ugliness that many latter day composers seem to delight in. The Enchanted Isle worked its enchantment and was heartily received. At its finish the gifted young American composer was led onto the stage by the conductor to bow to the plaudits of the audience.

The monumental Schubert symphony received an eminently satisfactory reading, so much so that its inordinate length did not pall, as it so often does. The Goldmark overture, a work in the best style of the Viennese master, was a delight, and the Dvorak scherzo seethed and scintillated. And he it noted that never did the brass obliterate the strings in fortissimo, that the wood winds had all their opportunity and that the balance was so perfectly maintained that every man in the orchestra was practically a soloist. Thank you, Mr. Kleiber!

Claire Alcee

The recital of Claire Alcee, soprano, at Town Hall in the evening drew a large and interested audience for an hour or so of enjoyable vocalism. The artist, who possesses much personal charm as well as the opulent gift of song, was feted by her admirers to the extent of lengthy applause and many floral tributes.

The program began with two arias, one from Handel's Radamisto and the other from Mozart's Le Nozze di Figaro, and the florid but melodic Alleluja also by the latter

(Continued on page 16)

LOUIS GRAVEURE

Exclusive
Management
R. E.
JOHNSTON
1451 Broadway
New York



ARTHUR KRAFT

Tenor

NOW BOOKING SEASON 1930-31

ENGAGEMENTS INCLUDE

New York	Pittsburgh, Pa.
Oak Park, Ill.	Normal, Ill.
Tulsa, Oklahoma	Springfield, Ill.
Chicago, Ill.	Philadelphia, Pa.

Bach's St. Matthew Passion—"Mr. Kraft gave a dramatic touch to his various recitatives without in any way doing violence to the spirit of the composition or the occasion."—N. Y. Eve. Post

Mr. Kraft will accept a limited number of Pupils in Voice Culture.

Address all Communications

Management Arthur Kraft, Studio 149 West 85th St., N. Y.

(Director Columbia School of Music, Chicago, Ill.)

Tel.: Endicott 8856

HOTEL GIBSON

Cincinnati, Ohio

The Home of the Artist

C. C. Schifeler, Managing Director

LAWRENCE TIBBETT



LAWRENCE TIBBETT

Photo by Lumiere

WHO HAS STUDIED WITH

FRANK LA FORGE

SINCE OCTOBER 1922 WRITES
OF HIS METHOD AS FOLLOWS:

I become more convinced not only of the simple truths of your theories, but also of the clear and sane method of impartation. I sincerely believe that you with your exercises for relaxation, support and breathing are making a most profound contribution to the strength and growth of that very root of musical structure namely, singing.

I am, sincerely,

LAWRENCE TIBBETT

I feel that my art has greatly improved under your guidance, which is synonymous with saying that it has been a real pleasure to work with you. Let me also acknowledge with gratitude your petition and your personal influence in securing my audition at the Metropolitan Opera, which audition won me my contract there.

Gratefully your friend,

LAWRENCE TIBBETT

RICHARD CROOKS—WRITES:

Sept. 20, 1930

My dear Mr. La Forge:

This is a note to thank you for the good I have derived from your splendid exercises in breathing and relaxation. Since I began to use them I have felt a steady and ever increasing benefit to my voice.

Your work in diction is marvelous and your interpretations authoritative.

I look forward with pleasure to continued work with you.

Sincerely,

RICHARD CROOKS



RICHARD CROOKS

AMONG THOSE WHO STUDY VOICE WITH FRANK LA FORGE
ARE:

Mme. Frances Alda, Mme. Margaret Matzenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Richard Crooks, Harrington van Hoesen and many others.

FRANK LA FORGE

Voice Production, Coaching, Programme Building,
Classes in Accompanying and Piano

ERNESTO BERÚMEN

Concert Pianist and Pedagogue, Piano, Specializing in Interpretation
and Technique

LAFORGE-BERÚMEN STUDIOS

Address: ELLSWORTH BELL, Secretary

14 West 68th St., New York, N. Y.

Telephone: Trafalgar 8993

Music, the Eternal Guardian of Romance

A Miniature History

A simple story of why music speaks so readily to men, women and children.

By Theodore Stearns

(Copyright, 1930, by the Musical Courier Company. All rights reserved.)

1st INSTALLMENT

(2nd instalment will appear in next week's issue)

[In this article, which will be printed in three instalments, Theodore Stearns, prominent American composer and writer on musical topics, has accomplished a remarkable journalistic feat. Within a very short compass, and in the simplest phraseology, he has set down a complete history of music from its earliest beginnings to its very latest development. The style is so easily comprehensible and so attractive that the little history should merit the attention of those concerned with the musical education of the young. At the same time it is well worth perusal by the older members of the family. —The Editor.]

Before going into the great art of music in general and explaining the reason for its importance in the lives of men, women and children today, let us first spend a little time in talking about where it came from, because it is always a good idea to know why and how a thing happened. This is rather difficult to do with music, owing to the fact that it always was and always will be a living, breathing fairy tale. Also it is really the oldest art in the world, and the only records we have of how music started and where, were carved on just a few pieces

of bone or scratched on the walls of caves so many thousands of years ago that it is useless to try to count them. All that we know is that way back in the roots of history—almost before people could speak—music started to play a very important part in their lives. It came about in this way:

TREE DRUMS AND SEA HORNS

Long before man even dreamed of having books to read, and when all the clothes he had were skins of animals, his only business was to hunt and fish for food, drink from streams or maybe from dripping icicles in caves, and huddle around a bonfire when the weather was cold. But by and by this was not enough to occupy all the waking hours of the human race. There were periods of rest in those days just as there are now; the sun shone, birds sang, brooks tumbled busily over their stony beds, and children laughed and played. Now, when you laugh you are happy and when you are happy it is hard to keep still. Gradually our savage ancestors started to hop and skip around to express their happiness, and so they began to dance. As they did this they no doubt snapped their fingers and most likely uttered strange new cries entirely

different from the ordinary sounds they used in their talk. One thing we are sure of, however, and that is that they started to beat on hollow logs as they danced, and that is where the drums of today really started. In this one point at least we can be pretty sure that we have found out how the beginnings of music were made, for drums and dancing mean rhythm and rhythm is the head and heels of all music.

But dancing was not confined to expressing mere happiness, nor were the primitive drums of those days used only for pleasure. By taking a piece of a hollow tree and stretching a hide over the top of it, men found that it would make a bigger and a more threatening sound, so with these first musical instruments—of various sizes—they beat alarms and kept their feet in regular rhythm when they marched to war. Very soon another instrument was added. This was the hollowed-out horn of an animal, which they blew through as a trumpet player does today. So, with the clashing of spears—later to suggest the making of cymbals—the pounding of drums and the blowing of horns and also of big shells picked up on the sea shore, the first military band was born.

OLD TESTAMENT ORCHESTRAS

It was the discovery of iron and other metals that helped music more than anything else in the next stage of its history, for then it became possible to make brass and gold and silver trumpets which produced really beautiful and far-reaching tones. Before that, however, we must not forget that sometime in the process of skinning an animal and cutting the hide into thongs and stretching it over a frame to dry, somebody discovered that by plucking at the strips new sounds could be made. That is where the violin, the harp, guitar, banjo and the piano of the present day really started. For instance, the Hawaiian ukelele came about in that way. These instruments belong to the "string family." At the same time it was found that by blowing through hollow reeds gathered from river banks and marshes, soft, bird-like tones could be produced, and there we have the fathers and mothers of the flageolet, oboe, flute, clarinet, bassoon and saxophone of the modern orchestra, which are all grouped into what we call the "reed family." In this manner the instruments mentioned in the Bible were perfected and used on all occasions. Wars, triumphant processions, deaths, births, weddings and festivals were accompanied by trumpets, cymbals, flutes, harps, sackbuts and psalters, as the occasion demanded and according to the fashion of those times. Roughly speaking, the progress of music, after the first savages started it, probably was continued in Mongolia and China and crept gradually westward to India, thence to Egypt; from there to Greece, Asia Minor

and Arabia, and finally we find music playing a very important part in Rome and Central Europe.

MUSIC'S FIRST TROUBLES

Just when and how men, women and children began to sing is difficult to determine. Singing in all probability followed hard on the heels of the dance, or it may have started with the wails of mourning over the dead. Possibly it grew out of the shouts and cries of men going to war; maybe the songs of birds suggested it, for there are very few people who do not want to imitate what they hear. More likely children began it as they danced and played. At any rate, the common people of every nation have their popular songs which we call "Folk-Songs." Thus we arrive at the two principal parts of music, and there are only two—first, rhythm; secondly, melody. That is the whole secret of music. Everything you hear in music today, whether sung or played in song or in instrumental recitals, symphony concerts, tone movies or at dances, is based on these two principles and nothing else. But for many centuries there was one trouble with music. Nobody knew how to write it down so that different people could play or sing a certain song or melody always the same way. Everybody sang or played by ear, and as they occasionally added flourishes of their own, those songs and tunes were rarely exactly alike. For example, out of the ruins of all the dead-and-gone empires of earliest history not one note of written music has been found. We know that in the life of all those great vanished kingdoms music played an important part in private and public events, and that professional musicians were regularly employed by emperors and kings. We have dug up countless records of their wars, triumphs, failures, loves and hates and stories and tales all engraved or written and preserved on bricks, tiles, monuments and rolls of papyrus, but we have yet to find where any song was similarly stamped on enduring clay. On the rocky walls of caves prehistoric man has left pictures of people dancing and pounding drums, and ancient Egyptian art is rich in representations of people singing and playing instruments, but the songs themselves were never recorded. Even the piece that Nero fiddled while Rome burned was never written down.

HOW MUSIC LEARNED TO WRITE

Now this is all the more surprising because a few earnest men had been figuring out how to write music down as early in history as five or six hundred years before Christ was born. An old Greek philosopher, called Pythagoras, measured the tones of the musical scale at that time and eight hundred years later a Christian martyr, St. Ambrose, had arranged tones of church music so that a curious record of it has been found—put down on parchment in the form of letters taken from the alphabet. Then Pope Gregory of Rome reduced the scale to eight consecutive tones called an octave, and his scheme of writing music was based on the use of dots, dashes, curves, hooks and strokes, all designed to represent various notes. Specimens of this kind of musical notation existed as early as the 8th century. Finally an old Italian monk named Guido of Arezzo, took up the matter and systematized musical notation, and this happened exactly one thousand years ago.

It was fortunate that this occurred just when it did, for by this time—and we are now in the Middle Ages with the subject of music—songs and tunes had so multiplied and spread that some form of record was imperatively necessary.

MUSICAL MISSIONARIES

At this period the Minnesingers and Troubadours of song and story made their first appearance. These were poetical men with harps slung over their shoulders, who wandered from castle to castle telling the events of the day and their experiences in far countries by singing them. These pictures

(Continued on page 31)



Frederick GUNSTER

Tenor

Forwarding Address: c/o Musical Courier, Steinway Hall, N. Y.

MALATESTA

BARITONE METROPOLITAN OPERA COMPANY
VOICE PLACING—COACHING—OPERA—CONCERT

Studio: 215 West 88th Street, New York City Tel. Schuyler 6390

The AUER VIOLIN SCHOOL Inc.

VLADIMIR GRAFFMAN, Director
Assistant to the late Professor Auer

All teachers are Authorized Exponents of Professor Auer and graduates of the Imperial Conservatory in Petrograd, Russia.

Free Scholarships for talented students, Theory, Ear Training, Harmony

260 Riverside Drive, N. Y. C. Phone: Riverside 6541

LEONORA

DRAMATIC SOPRANO



CORONA

METROPOLITAN OPERA CO.

GRACE DORÉE

Teacher of Edward Ransome of Metropolitan Opera Company

Address till December: care of Ferone, Milan, Italy
After that: Hotel Dauphin, Broadway and 67th Street, New York

Traf. 2200

RAISA

Exclusive Management:
R. E. JOHNSTON
1451 Broadway New York
BALDWIN PIANO BRUNSWICK RECORDS

RIMINI

PIANIST
Management:
NBC ARTISTS SERVICE
711 Fifth Avenue New York City
Steinway Piano "His Master's Voice" Records

LEVITZKI

Chicago Symphony Orchestra Plans for Fortieth Year

With the Opening Concerts This Month, the Chicago Symphony Orchestra Enters Its Fortieth Year of Service to Chicago and Environs. For the Twenty-Sixth Consecutive Year Frederick Stock Will Conduct. In Conductorship, the Chicago Symphony Has Been Particularly Fortunate—40 Years of Existence With But Two Conductors! And Both of Them of World Renown—Theodore Thomas for 14 Years and Frederick Stock for 26 Years.

The plans of the Chicago Symphony for the present season in themselves tell the story of the Orchestra's growth and ever increasing popularity. These plans embrace the

- 40th season of Friday Afternoon Concerts (Now 28 in number)
- 40th season of Saturday Evening Concerts (Now 28 in number)
- 18th season of Popular Concerts (16 in number)
- 12th season of Young People's Concerts (12 in number)
- 6th season of Tuesday Afternoon Symphony Concerts (12 in number)

All the foregoing concerts will be given in Orchestra Hall, the home of the Orchestra. Activities outside the portals of Orchestra Hall include eight symphony concerts at the University of Chicago, ten symphony concerts in Milwaukee, Wis., two in Pittsburgh, Pa., one in Buffalo, N. Y., one in Columbus, Ohio, one in Muncie, Indiana, a few others the details of which are not yet ready for publication, and the customary Spring festival tour next May.

The details regarding the various series of concerts in Chicago are given briefly as follows:

The Friday Afternoon-Saturday Evening Symphony Concerts

(Fortieth season.) These series will consist of twenty-eight successive Friday afternoons and twenty-eight successive Saturday evenings, commencing October 17 and 18. The programs of the two series will be identical.

Soloists

The artists now engaged to appear as soloists are:

PIANO

Harold Bauer, Gitta Gradova, Josef Hofmann, Vladimir Horowitz, José Iturbi.

VIOLIN

Jascha Heifetz, Mischa Mischakoff, Erika Morini.

VIOLONCELLO

Gregor Piatigorsky.

VOCAL

Florence Austral.

CHORAL

Children's Chorus from the Public Schools.

First Program

(Subject to Change)

Friday Afternoon, October 17—2:15

Saturday Evening, October 18—8:15

Overture to "Der Freischütz" Weber
"Benedictus" Otis
(In Memoriam)

Symphony, D Minor Franck
Lento—Allegro non troppo. Allegretto. Allegro non troppo.

Tone Poem, "Don Juan," Opus 20 Strauss
"Capriccio Espagnol," Opus 34 Rimsky-Korsakow
Alborada, Variations, Alborada, Scene and Gypsy Song, Fandango of the Asturias

The Tuesday Afternoon Symphony Concerts

Entering their sixth season, the Tuesday Afternoon Symphony Concerts continue high in public esteem and demand. The coming season will consist of twelve concerts, to be given on the second and fourth Tuesday afternoons of each month, beginning October 28, with the exception that in December the concerts will be given on the second and fifth Tuesdays (December 9 and 30), thus avoiding conflict with the Christmas holidays.

Soloists

The artists now engaged to appear as soloists are:

PIANO

Martha Baird, Josef Hofmann, Vladimir Horowitz, José Iturbi.

VIOLONCELLO

Gregor Piatigorsky.

VIOLIN

Jascha Heifetz, Mischa Mischakoff.

First Program

(Subject to Change)

Tuesday Afternoon, October 28—2:15

Overture to "Russlan and Ludmilla" Glinka
Symphony No. 2, E Minor, Opus 27 Rachmaninow
Largo—Allegro moderato, Allegro molto, Adagio, Allegro vivace

INTERMISSION

Suite for Orchestra, Opus 19 Dohnányi
Andante con variazioni, Scherzo, Romanza, Rondo
Bacchanale (Paris Version) and Finale from Overture
to "Tannhäuser" Wagner

Young People's Concerts

The Young People's Concerts, now entering their twelfth season, will continue along the plan initiated last year as the basis for the music appreciation courses in the Chicago Public Schools.

There will be two series of six concerts each, one to be given on the first Thursday afternoon and the other on the third Thursday afternoon of each month. Both series begin in November. The series of the first Thursday afternoon (Series A) will be for children of elementary school age, and the series of the third Thursday afternoon (Series B) will be for young people of high school age. The programs will be treated and presented with these distinctions in mind.

The admission charges are nominal. Season tickets provide for six concerts. The prices are but \$1.50, \$2.10 or \$3.00 per season ticket.

The arrangement with the music department of the public schools provides for the issuance to the schools of all the tickets not required for the orchestra's regular subscription list. Tickets not required for such subscriptions will be handled through the music department of the Board of Education, Room 803, 460 South State Street. The orchestra management will be glad to use its best influence to procure Young People's Concert tickets for subscribers to the Tuesday, Friday or Saturday concerts whose children do not attend the public schools.

The Popular Concerts

The Popular Concert series, inaugurated seventeen years ago, continues as popular in esteem as in name. These concerts, numbering sixteen during the season, are presented in Orchestra Hall on the second and fourth Thursday evenings of each month. Tickets for this series of Popular Concerts are not available through season subscription, and may be procured only from established agencies. Welfare departments of many of the city's largest manufacturing and industrial plants now are agencies for the sale of these tickets to their employees. Only such tickets as may remain unsold by these agencies are placed on sale at the Orchestra Hall box office at the nominal prices of 25 cents, 35 cents and 60 cents.

Eric De Lamarter continues as assistant conductor, and Henry E. Voegeli as business manager.

Berlin's Musical Season Opens

L'Elisir d'Amore Revived at Staatsoper—Doge und Dogaresa Has First Berlin Performance at the Municipal Opera—American Conductor Makes Successful Debut—Leningrad to Hold World Record for Symphony Concerts—Beethoven Festival at Bonn.

BERLIN.—Berlin's musical season has started again, and at the Staatsoper it was inaugurated with a revival of Donizetti's L'Elisir d'Amore. This charming work had not been heard here for many years and it met with a genuine success.

Erich Kleiber conducted the work with a grace, elegance and humor which delighted both public and press. The singers, too, were worthy of praise. Lotte Schöne in the part of Adina was fascinating, while her partner, Helge Roswaenge, as Nemorino, has advanced far beyond his former achievements; he must now be reckoned among the best tenors on the German operatic stage. Eduard Kandi played the part of Dr. Dulcamara, and his extraordinary gift for comedy was used to best advantage. Aravatinos was responsible for the scenery, which provided a fitting and delightful background for this model of old opera buffo.

A COOL AUDIENCE

At the Municipal Opera House Doge und Dogaresa, by Ludwig Roselius, was given its first Berlin performance. It did not enjoy the same success here, however, that it won in the provinces. In spite of the enthusiasm displayed—as usual—at the opening performance, the audience was distinctly cool at the second.

The libretto, also by the composer, was

based on a novel by that much abused poet, E. T. A. Hoffmann. It is an almost inextricable medley of love, treachery and murder, which takes place in Venice in the fourteenth century, at the time of the ruthless doge, Marino Falieri. Sufficiently valuable music might have outweighed this dime-novel story; but the score, though not without signs of talent, especially in the orchestration, is so strongly "influenced" as to sound like a bad copy of Wagner, Richard Strauss and Franz Schreker. So despite a careful performance, conducted by Robert Denzler, a good cast and luxurious decorations, it is a question whether the work will be allowed to remain in the repertoire.

WHEELER BECKETT'S SUCCESS

A young American conductor, Wheeler Beckett, made his debut here with a remarkable and well deserved success. In two concerts with the Berlin Philharmonic, he proved to be a musician with a good ear for orchestral color, and a keen sense for symphonic structure; moreover one that is capable of leading an orchestra in a quiet yet disciplined and impressive manner. His first program comprised Mozart's Jupiter Symphony and Brahms' C minor Symphony. Nicolai Orloff was the soloist in a finished performance of Chopin's F minor concerto, combining technical brilliance, elegance and poetic sentiment.

Beckett's second program, consisting of Beethoven's seventh symphony, Debussy's L'Après-Midi d'un Faune, Cesar Franck's D minor symphony as well as a symphonic poem for soprano and orchestra and a Cinderella Overture of his own was performed very creditably and with a fine appreciation of the characteristics of the French music. As a composer, Beckett is less successful. Walt Whitman's The Mystic Trumpeter is the basis of this rather diffuse work, which nevertheless reveals considerable knowledge of the modern orchestra, sounds well and abounds in characteristic tone painting. Melodic invention and formal construction, however, are somewhat immature, too often re-echoing Strauss and Debussy and overindulging in orchestral color.

But despite these shortcomings, The Mystic Trumpeter is decidedly superior to the Cinderella Overture, in which a rather antiquated style of program writing is applied to melodic material that is reminiscent of Tchaikovsky at his worst. Margaret Halstead, young American soprano, sang the exacting solo part in The Mystic Trumpeter with a fair voice.

RUSSIA'S PENDANT FOR GERMAN CONDUCTORS

During the coming season Leningrad will undoubtedly hold the world's record for symphony concerts; there will be sixty-five in the Philharmonic, an additional sixty-two concerts in the various workmen's clubs, besides one hundred and forty orchestral concerts with somewhat lighter and more popular programs. As a result, no less than

fourteen German conductors have been invited, namely, Furtwängler, Walter, Klemperer, Rosenstock, Knappertsbusch, Stiedry, Zemlinsky, Abendroth, Wendel, Unger, Hornestein, Weisbach, Jochum and Steinberg. They will be supplemented by three conductors from other countries, namely Leopold Stokowski from America, Ansermet from Switzerland, and Vaclav Talich from Prague.

The Leipzig Gewandhaus concerts will be conducted during the coming season chiefly by Bruno Walter, with Karl Straube for the choral performances. A few of the concerts, however, will be assigned to Furtwängler, Klemperer and Eugen Jochum as guest-conductors. The last named has gained a considerable reputation by his excellent work at Mannheim, where Joseph Rosenstock has succeeded him. Jochum promises, in due time, to occupy a lofty place among conductors.

AMERICAN ORGANIST SCORES AT AUGSBURG FESTIVAL

Edward Reclin, an American organist from Ohio, took part in the recent festivities in Augsburg which commemorated the four-hundredth anniversary of the Confessio Augustana. Reclin's contribution was a very interesting program excellently played at the Barfusser Church. J. S. Bach's A minor Prelude and Fugue and Philipp Emanuel Bach's Fantasy and Fugue in C minor were supplemented by works of Johann Ludwig Krebs, and Georg Walther, as well as Bach solo cantatas sung by Pauline Jack from Frankfurt. The participation of the St. Olaf Choir in this festival was mentioned in the last Berlin letter.

BEEHIVEN AND MOZART FESTIVALS

Several festivals, not yet mentioned, demand notice. The traditional Beethoven Festival in Bonn was held this season for the seventeenth time. The five programs were liberal, comprising not only music by Beethoven, but also a program of works by old German composers (J. S. Bach, Telemann and Frederick the Great), also some contemporary music (by Hans Pfitzner) and works by Mozart, Schumann and Brahms. The two Beethoven programs comprised two piano sonatas played by Frederick Lamond, two cello sonatas played by Emanuel Feuermann and Lamond, and Beethoven songs. Other participants were Hans Pfitzner, playing the piano parts of his compositions and assisted by Elizabeth Feuge and the Berber Quartet from Munich; the Stuttgart Madrigal Choir conducted by Prof. Holle; the Amsterdam Concertgebouw Chamber Orchestra; the harpsichord player, Li Stadelmann from Munich; the Cologne cellist, Paul Grümmer, and a few others.

The Mozart festival in Würzburg owes a considerable part of its impressiveness to the wonderful architecture and landscape frame of the city. The magnificent castle, one of the finest specimens of baroque architecture in existence, and the world-famous part belonging to it combined their beauty with the gentle charms of Mozart's music. Hermann Zilcher, Würzburg's leading musician, had prepared all the musical program and conducted the various concerts. The programs comprised the symphony in E flat and the Sinfonia Concertante for violin and viola, played by Würzburg artists, namely Adolf Schierung and Willy Schaller; the violin concerto in D major, most beautifully played by Adolf Busch; the piano concerto in C major, splendidly performed by Lubka Kolesa; a Haydn symphony, and an amiable little symphony by Rosetti, a contemporary of Mozart.

The two chamber music programs contained string quartets by Mozart and Haydn; Beethoven's quintet for wind instruments; Mozart's D major sonata for two pianos, played by Lubka Kolesa and Hermann Zilcher; compositions by J. S. Bach, Joh. Christian Bach and Locillet. A nocturnal concert in the park had a mixed program, comprising Paul Graener's suite for chamber orchestra, Die Flöte von Sansouci; various canons of olden times, sung on the balcony of the castle; a horn solo from Mozart's concerto for horn; and, as a homage to Mozart, a little theatrical piece by Oskar Kloeffer with graceful music by Zilcher.

HUGO LEICHTENTRITT.

Maestro ARTURO

VITA

Voice Placement—Opera Coach

Studio 205 West 57th Street, New York
Tel. Circle 5420

and Spartanburg (S. C.) Festivals, and Bach Festival at Bethlehem, Pa., as well as with the Boston Handel and Haydn, and Los Angeles and New York oratorio societies; his radio affiliations have been with Atwater Kent, General Motors, the A. & P. Gypsies, WEAF Grand Opera, and others; and, besides being one of the soloists of the Fifth Avenue Presbyterian Church from 1918 to 1927, he has been guest soloist in one hundred other churches in New York and vicinity.

Zeckwer-Hahn Philadelphia Musical Academy Scholarships

Oscar Hamil, eighteen, is the winner of a violin scholarship offered by the Zeckwer-Hahn Philadelphia Musical Academy, which entitles him to a year's study with Frederick Hahn of that school. The award was made at a competition held on September 24 at the academy, when young Hamil won first place for the third consecutive time. However, so close a second was Julius Kunstler that a scholarship was bestowed on him also.

Opportunity for Baritone and Tenor

A well known New York vocal teacher has offered a full scholarship and a half scholarship for a tenor and baritone. Applications addressed to the MUSICAL COURIER Company will be forwarded.

PHOTOGRAPHS OF ARTISTS

We have 20,000 original negatives of all the great musical artists—formal, informal. Prints for studio decoration size 8 by 10 inches, \$1.50 each, \$15.00 per dozen. BAIN NEWS SERVICE, 255 CANAL STREET, NEW YORK CITY.

W. I. L. I. A. M. **O'TOOLE** TEACHERS and ARTISTS Courses
Creative Piano Technique
NEW YORK—27 W. 72nd St.
PHILADELPHIA—Sutor School of Music
TRENTON—Conservatory of Music

J. BEEK

NETHERLAND CONCERT BUREAU

Noordende 39 The Hague

Organizes tours throughout the whole of Europe. Manages introductory recitals at the lowest prices.

Own subscription concerts in 32 towns of Holland.

KARL KRAEUTER

Exclusive Direction
RECITAL MANAGEMENT ARTHUR JUDSON
Steinway Hall, New York

RICHARD McCLANAHAN
MATTHAY Representative
SPECIAL LECTURE
COURSE
Monday Mornings
at 10:30
Studio: 706 Steinway Hall, New York
Studio Phone Circle 1491
Residence Phone Kings. 6513

M. A. R. I. E.
Personal Representative:
Erminie Kahn,
157 E. 74th St.,
N. Y.
MONTANA
SOPRANO

CHARLES STRATTON
Soloist
Brick Presbyterian Church } New York
Temple Beth Shalom }
TENOR
Personal Representative
MAURICE ANDERSON
232 East 39th St.
New York

Effective
CHORAL ARRANGEMENTS
By Gordon Balch Nevin
of Songs by
STEPHEN FOSTER

I DREAM OF JEANIE	
Two-part (Soprano and Alto).....	.12
S.S.A.....	.12
S.S.A.A.....	.12
S.A.T.B.....	.12
T.T.B.B.....	.12
CARRY ME 'LONG	
S.S.A.....	.12
S.S.A.A.....	.12
S.A.T.B.....	.12
T.T.B.B.....	.12

Recommended to all organizations including School and College Chorus

The above published also as Vocal Solo (2 keys) newly harmonized (piano accompaniment)
By GORDON BALCH NEVIN
J. Fischer & Bro. New York
119 West 40th Street

Fred Patton Artist of Wide Experience

Fred Patton, baritone and vocal teacher, who reopened his New York studios on September 15, is a versatile singer who has appeared with success in opera, concert, oratorio, radio and church solo work. This large range of experience, joined to Mr. Patton's natural ability as an instructor, enables him to offer his pupils an unusually comprehensive training. In opera this artist has appeared with the Metropolitan, Cincinnati, San Francisco and Philadelphia Civic opera companies; he has been soloist with the New York Philharmonic-Symphony, the Philadelphia Orchestra, and the Boston, Detroit, Syracuse and Minneapolis symphony orchestras; he has sung in oratorio at the Cincinnati, Worcester (Mass.)

THE SWASTIKA QUARTET



Photo by Kubey-Rembrandt Studios, Phila.

The Swastika Quartet, now in its fourth season, is composed of Gama Gilbert and Benjamin Sharlip, violins; Max Aronoff, viola; and Orlando Cole, violoncello. They are all natives of Philadelphia; and though still in their early twenties, have attained enviable success in public appearances.

The Swastika Quartet has given concerts in New York City, Philadelphia, Washington, D. C., Atlantic City, Wilmington, and other cities, and has appeared frequently in radio concerts over the network of the Columbia Broadcasting System.

"The voices of the four instruments fused into a tone of ingratiating warmth, and a clean attack of the musical phrase was accomplished with ease and assurance."

New York Times, Jan. 17, 1929

"The Swastikas are to be congratulated upon their achievement. Their work is exceedingly smooth and musicianly, and their tone quality above the average."

New York Herald Tribune, Jan. 17, 1929

"This youthful ensemble acquitted itself with a freshness of tone, excellence of balance and finished precision in attack and phrasing."

New York Sun, Jan. 17, 1929

"The richness of the melody plus a genuine tonal quality was rendered admirable by a complete blending of the instruments."

Washington (D. C.) Star, Jan. 30, 1930

"The quartet has developed a splendid ensemble, and each member has a beautiful tone, full of warmth and color. Their rhythmic feeling is excellent; but even more important is the fact that they have aimed at interpretation as the principal end."

Philadelphia Public Ledger, March 17, 1930

"A virtuoso performance. These musicians can be favorably compared with many better known ensemble groups which have been heard."

Philadelphia Inquirer, March 17, 1930

"The interchange of melodies was accomplished with unblurred perfection of tone, and the understanding of the musicians made their shading and contrasts a delight to the listeners. Their playing was glamorous and full of feeling."

Philadelphia Bulletin, March 17, 1930

Concert Management
RICHARD COPLEY
10 East 43d Street
New York City

Pictorial Biography of Johann Sebastian Bach

IN FOUR INSTALLMENTS—PART II (Part I published in issue of October 11, 1930)



(9) BACH IN HIS YOUTH

(From an Unsigned Oil Painting in the Municipal Museum of Erfurt)

In Arnstadt young Bach wrote an Easter cantata, variations on the chorale, "Allein Gott in der Höh sei Ehr," two organ fugues, and, under the influence of the Biblical Tales of Johan Kuhnau, the cantor of the Thomas Church, three piano works, of which the "Capriccio on the Departure of a Beloved Brother" is the best known. The episodes, which Kuhnau had depicted in all seriousness, are treated by Bach with parodistic humor. He describes the "flattery of friends in their efforts to deter his brother from undertaking the trip," "the various misfortunes that might well befall him abroad," and, when all this proves unavailing, the "general lamenting" over his departure. The bugle call of the postillon forms the nucleus of an ingenious double fugue.



(13) SILHOUETTE OF MARIA BARBARA BACH, 1684-1720

The young lady whose music making with Bach aroused the ire of the Arnstadt church authorities was the composer's cousin, Maria Barbara Bach, daughter of Johann Sebastian's uncle, Johann Michael Bach (family tree, No. 14). The two young people soon became attached to each other; they became engaged in 1706 and were married on October 17, 1707. Their happy married life lasted only thirteen years, and produced the two most gifted children of Johann Sebastian, namely: Wilhelm Friedemann and Carl Philipp Emanuel. The young mother died in 1720.



(10) THE NEW CHURCH IN ARNSTADT

At the beginning of his stay in Arnstadt Bach had much time for himself, as his position occupied him only three times a week. In October, 1705, he received a four weeks' furlough, to permit him to go to Lübeck to hear the great organ master, Dietrich Buxtehude. Bach was greatly impressed by the art of the famous organist, and was loath to leave Lübeck; he was tempted to desert from Arnstadt, as Buxtehude showed considerable inclination to make him his successor. But Buxtehude stipulated that his successor as organist of the Marienkirche in Lübeck also marry his "old maid" daughter. Bach, like Handel and Mattheson before him, refused the position politely but firmly, and, in February, 1706, returned to Arnstadt three months late.



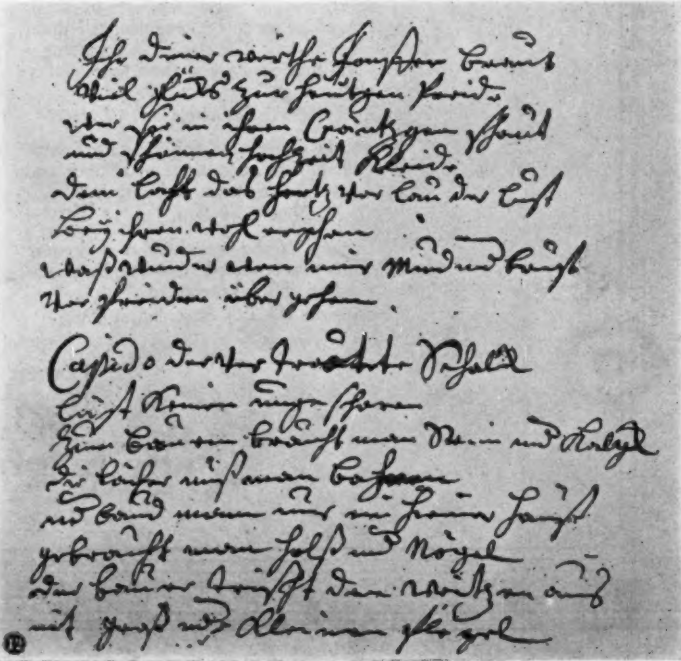
(11) ARNSTADT

(From an Old Engraving)

On his return to Arnstadt Bach was ordered to appear before the church consistory to explain his prolonged absence without leave. At the same time he was reprimanded for introducing variations into the Chorales, stretching his Preludes to excessive length and neglecting his parochial pupils. Bach refused to give any explanations as to his absence and persisted in his musical misdeeds. But he cut down his preluding to such an extent that he aroused the displeasure of the consistory anew. Also it was reported to the church authorities that Bach had had a musical seance with a strange young lady in the church, without having obtained permission to do so. Bach's position in Arnstadt became more and more precarious, but the master, entirely engrossed in the creation of the most wonderful works for organ, did not notice the fact.

(12) FACSIMILE OF A POEM OF BACH TO HIS BRIDE

Bach possessed considerable literary culture. Frequently he altered texts that seemed to him inappropriate to be set to music, and in some cases he almost entirely rewrote them. He also wrote original verse occasionally; an example of such efforts is the droll little poem which he dedicated to his bride. Bach starts with the excuse that the sight of his beloved in her bridal gown renders him almost speechless with joy. Then there is the conventional introduction of Cupid, which is followed by some rather shallow amatory reflections. The manuscript is characteristic of Bach's energetic and clear handwriting, with its occasional flourishes.

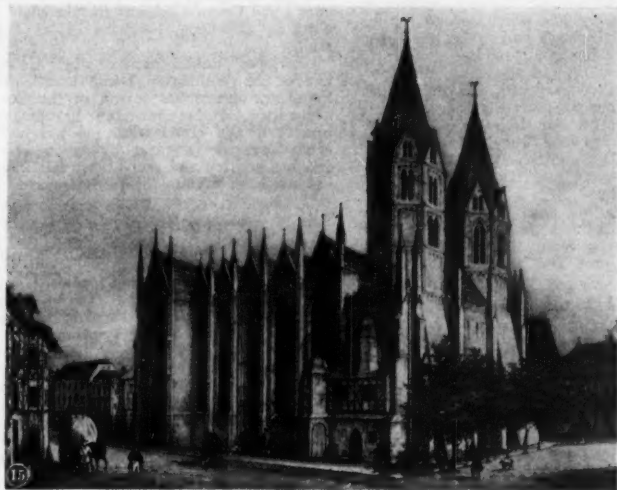


Pictorial Biography of Johann Sebastian Bach



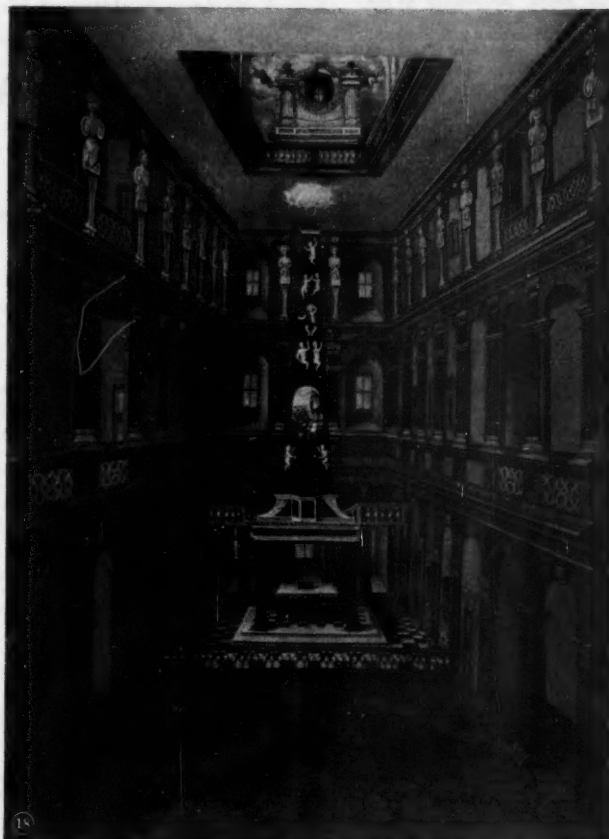
(14) SILHOUETTE OF
J. S. BACH

In 1708 Bach went to Weimar as court organist and chamber musician to the reigning Duke, Wilhelm Ernst. Five years previously the master had served as violinist for several months in the private orchestra of Prince Johann Ernst of Saxony. The nine years that Bach spent in his second Weimar engagement proved to be a most productive period for him. A great number of organ works, cantatas, piano transcriptions of Vivaldi concertos for violin, belong to this Weimar period.



(15) SAINT BLASIUS CHURCH, MÜHLHAUSEN
(From an Old Engraving)

On December 2, 1706, Johann Georg Ahle, the eminent organist of the St. Blasius Church in Mühlhausen, died. The following spring Bach was invited to accept the vacant position. He was given an audition, which proved so successful that he was appointed on June 15, 1707. He received eighty-five gulden per annum, besides an allotment of corn, logs and kindling-wood, and fish. At first Bach felt very happy in his new position. He composed busily and evolved a plan for the reconstruction of the old organ. But soon a controversy broke out between the orthodox and the reform Protestants, which made Bach's position most unpleasant. Despite the efforts of his superiors to retain him, he gave up his position at the expiration of the first year. But he bound himself to continue his supervision of the improvement of the organ, which had been begun according to his specifications.



(16) BACH

In the fall of 1717 Bach came to Dresden, where the celebrated French organ virtuoso, Jean Louis Marchand, was organist at the brilliant court of King Friedrich August I. In accordance with the custom of the time, Bach challenged him to an artistic duel, in the hope of attracting the notice of the Court and thus win an appointment in Dresden. Marchand accepted the challenge, but on the morning of the day set for the competition he hurriedly left Dresden. Bach played alone and was rapturously applauded. But nothing tangible came of the adventure, as Bach's great art was not really understood.

(17) WEIMAR

(From an Old Engraving)

Bach gradually became dissatisfied with his Weimar position. From the start he did not like the idea of receiving the Duke, together with the rest of the court musicians, in servile garb. In addition, Bach had been appointed concert master in 1713, and when the court conductor, Johann Samuel Drese, died, the higher post was not offered to Bach. Telemann refused it, and Drese's son, a mediocre musician, was entrusted with the post. This embittered Bach to such an extent that his one thought was to leave Weimar. When a new position in Köthen was offered him he demanded his release with such vehemence that he incurred the disfavor of the Duke. He was arrested on November 6, 1717, and was held till December 2, when he was "dishonorably discharged," which fact was made public.



(18) COURT CHAPEL IN WEIMAR

(From a Seventeenth Century Painting in the Weimar Court Museum)

In the court chapel, which was destroyed by fire in 1774, there was a rather small but excellent organ. It was placed under a cupola on the third gallery of the chapel, and had two manuals with nine and eight stops respectively, and a pedal with seven stops. The town church had a much larger organ, a fact that Bach often lamented. There Bach's friend, Johann Gottfried Walter, officiated. Walter published the first German musical dictionary in 1732. Small though his organ was, Bach performed wonders upon it, and his fame spread from year to year. He received invitations to perform in cities near and far. In 1713 (or 1714) he appeared in Kassel, and aroused such enthusiasm with his pedalling that the hereditary Prince Friedrich—later King of Sweden—drew a ring from his finger and placed it on one of the fingers of the master. The city of Halle tried to win Bach for its Liebfrauen Church, in which a new organ was being installed; but Bach could not accept because of the extremely low salary that was offered.

Before the New York Public

(Continued from page 8)

composer. The second group was devoted to songs by Richard Strauss while the third section comprised French works of various music writers. The closing division contained two songs by John Powell, one by Dagmar Rybner and another by the gifted Frank La Forge.

Miss Alcee is evidently fond of her work, for she brings a brightness to all she attempts. Her singing is smooth, intelligent, and generally free from defects. To the writer the Strauss songs, on the whole, were not suited to the voice that sought to express their content. However the manifest earnestness and study that were lavished upon them gave them the most prominent place of the evening.

When the encores, which included Reger's well known Lullaby of the Virgin Mary, the Gavotte from Manon, Delibes' Maids of Cadiz and La Paloma, had been finished, Miss Alcee had approached her audience

through the medium of five languages and with the utmost suavity of manner. Frank Bibb's assistance at the piano was as always, a model of excellence.

OCTOBER 10 Celia Branz

Celia Branz, contralto, made her debut in a song recital at the Town Hall in the evening before an audience which gave her a warm reception. Miss Branz is no stranger to New Yorkers, for she has been an important member of Roxy's forces for some time and is a frequent broadcaster.

Miss Branz chose an interesting program which opened with the Star Vicino (Rosa) and Ah Rendimi, from Rossi's Mitrane, followed by a group of Schubert, one by Brahms and Hugo Wolf, Respighi's Il Tramonto, three Negro songs by Dett, Carpenter and Robinson, the program closing with the Rossini aria, from Semiramide—In si barbara sciagura.

In these she disclosed a voice of ample power and warmth used with taste and effectiveness. The quality is rich and vibrant and she revealed good diction and interpretative skill. She was assisted by the Stringwood Ensemble and Leo Russotto, pianist.

OCTOBER 12

Walter Gieseeking

Away from New York for two seasons, Walter Gieseeking made his welcome reappearance last Sunday evening at Carnegie Hall and won new honors as a pianist of poise and parts.

"Puisseance" refers not to Gieseeking's physical powers (although they are ample) but to his mental and musical attainments. He showed again that at the piano he is a thinker, an analyst, a scholar, a poet, and an eloquent exponent of tonal drama. And never does he descend into any desire merely to display or astonish, or to manipulate notes for the sake of speed and strength. Giese-

king must today be considered a true artist of the keyboard, one of the truly eminent interpreters of its repertory.

Bach's Partita, No. 6, in E minor opened the recital in a fashion that inspired really musical listeners. The Gieseeking idea of Bach combines formalism with deep human feeling. The performer laid bare the clarified structure of the master but he also emphasized his sentiment, his humor, and his appealing melodic line. It was a Bach reading to warm the cockles of one's heart.

Schumann's Kreisleriana fantasias represent the most difficult test any pianist could set for himself. They embody all the romance, intellectuality, and whimsical drollery of which Schumann was capable, and they require a technical equipment of the very highest degree. Gieseeking immersed himself completely in his interpretation and gave a reading of the utmost interest, variety, and eloquence. All his wealth of nuance, all his command of tonal shades, all his potency to paint convincing musical pictures, were in the proclamation. It was exalted pianistic and musical art.

Delicacy, adroitness, pedal expertness, mastery of touch and tone, subtle sense of refined musical fun, were in the presentation of the six Etudes by Debussy, written in 1915. Gieseeking has penetrated to the inner spirit of Debussy and makes that composer's works live and palpitate.

The evening offered also some other perfectly played compositions, but their musical value stood in inverse ratio to that of Bach, Schumann, and Debussy. The numbers in question were Joseph Marx' Prelude and Albumblatt, and Szymanowski's Calypso (from Metopes) and Tantris le Bouffon (from Masques).

Enthusiasm ran rife on the part of the audience throughout the program, and the encores were so many that this fascinating concert did not end until nearly eleven o'clock.

Philharmonic Orchestra

This Sunday afternoon concert was partly a repetition of the previous Thursday and Friday programs, with the addition of Strauss' Till Eulenspiegel and the substitution of Beethoven's eighth symphony for Schubert's in C major.

Again Grünberg's Enchanted Isle made a distinctly favorable impression.

A large audience applauded generously and deservedly, for Kleiber and his men were at the top of their form.

OCTOBER 13

Florence Easton

Carnegie Hall was filled with an enthusiastic and representative audience on Monday evening. And what a warm welcome was given Florence Easton, dramatic soprano, formerly of the Metropolitan Opera Company, who has been abroad for eighteen months.

When the gracious singer appeared an ovation, which lasted for several minutes, was tendered her. This cordiality was manifested frequently during the evening to the extent of demanding that a goodly number of songs be repeated. Among these were: Brahms' Der Schmied and Das Maedchen Spricht, also Strauss' Zueignung und Morgen. One of the encores that aroused rounds of applause as the first notes were sung was Un Bel Di from Madam Butterfly, among the best roles she sang at the opera. As she was singing that always exquisite air, many thought how nice it would be to have Miss Easton back again at the Broadway house. She was one of their most dependable artists and no one seems to have taken that away from her as yet.

Miss Easton reappeared in excellent voice. Always a fine artist, she gave renewed pleasure in her rendition of a well chosen program. Rest seems to have given her voice new life and power . . . and added warmth. She sang, for the most part, with admirable smoothness and beauty of tone. In style, phrasing and the matter of diction, whether it was in German, French

or English, she was most praiseworthy. The opening group by Bach and Haydn was charmingly done and evoked much applause, but it was in the Brahms and Strauss that she did her best singing. Miss Easton is a Lieder singer par excellence, being most successful in conveying the varied moods of the songs to her listeners, nearly all of whom remained to the last encore.

Fitting, indeed, as a closing number was the aria de Fiordiligi from Mozart's Così fan tutte. Celius Dougherty played masterful accompaniments.

In conclusion, let it be said that Florence Easton is certainly welcome home. We hope to hear more of her art before long. Maybe in opera again?

Charlotte Lund Begins Season

Charlotte Lund, following her custom for several years, opened the musical season at the Bowery Mission on October 7. She was assisted by H. Wellington Smith, Conrad Forsberg, and two of her talented pupils, Mary Borse, coloratura soprano, and Benetia Penner, dramatic soprano.

The New York Chapter of the Oswego Normal Alumni has bought out a performance of Massenet's Cendrillon by the Charlotte Lund Opera Company to take place on Saturday afternoon, February 28, at Town Hall.

Charlotte Lund, assisted by Georgia Graves, H. Wellington Smith and Conrad Forsberg, opened the season of the Social Committee of the American Scandinavian Society at the Hotel Plaza on October 3. Mme. Lund was in splendid voice and spirits and her artistry and that of her fellow artists made an evening of rare pleasure.

Marie Eva Wright in Debut

Marie Eva Wright made her New York debut in an organ recital at Town Hall on October 2. Her program included: Pasacaglia et Thema Fugatum (Bach), Canon in B minor (Schumann), Wind in the Trees (Clokey) and the Widor symphony No. 5.

Miss Wright made a very favorable impression. She revealed technical skill and a sonority of tone that made her playing thoroughly enjoyable to the interested and responsive audience. Her interpretations were varied and colorful, and the organist showed that she ranks high in her chosen profession.

Opera Benefit for Grenfell Work

La Forza del Destino, with Rosa Ponselle, Giovanni Martinelli, Giuseppe Danise, Tancredi Pasero and others, will be given Friday afternoon, November 21, for the benefit of Sir Wilfred Grenfell's work among the people of Northern Newfoundland and Labrador. Tullio Serafin will conduct.

Mrs. Julius E. Prior is general chairman of the affair, and Mary A. Lord will head the Junior Committee.

A Modern Explorer of Musical Realms of the Past



BÉLA BARTÓK

contributes these interesting transcriptions of early Italian cembalo and organ music to the pianists of today.

For Piano Solo

SONATA (Bb), Marcello	\$1.25
TOCCATA (No. 1, C), Rossi . . . . .	.60
TOCCATA (No. 2, a), Rossi . . . . .	.60
TRE CORRENTI, Rossi . . . . .	.50
SONATAS (G), Ciaia	
I. Toccata . . . . .	.60
II. Canzone . . . . .	.90
III. Primo Tempo . . . . .	.50
IV. Secondo Tempo . . . . .	.50
TOCCATA (G), Frescobaldi . . . . .	.60
FUGA (g), Frescobaldi . . . . .	.50
PASTORALE (C), Zipoli . . . . .	.50

Write for descriptive thematic booklet, "THE NEW SEASON IN PIANO MUSIC"

CARL FISCHER, Inc. Cooper Square NEW YORK

FRANCO De GREGORIO

Teacher of Singing
SPECIALIST IN
VOICE DEVELOPMENT

now located at
314 WEST 75th STREET
(Near Riverside Drive)
New York City

Telephone Trafalgar 4634

ADOLFO BETTI

ADDRESS: HOTEL ANSONIA, NEW YORK, N. Y.

B. GAGLIANO

VOCAL and COACH
AUDITIONS BY
APPOINTMENT ONLY
8 West 76th Street New York

SYLVIA TELL

AMERICA'S PREMIERE
DANSUSE
Horner Conservatory
Kansas City, Mo.

VOLPI LEUTO

Victor Records

BARITONE

Chickering Piano

NOW BOOKING FOR 1930-1931

Management Volpi Leuto, 18 West 75th Street, New York



"Miss Macbeth, whose 1930 career is fully 70 per cent better than any year in her artistic calendar, was a charming Zerlina."
—Herman Devries, Chicago Eve. American, July 5, 1930.

FLORENCE MACBETH

RAVINIA OPERA CO.

Address: 606 West 116th Street, New York, N. Y.

KIEL KIDDIE KOURSE

WITH STORIES OF FAMOUS COMPOSERS
A FOUNDATION FOR ALL BRANCHES OF MUSICAL STUDY
MANUAL FOR PRIVATE TEACHER AND SCHOOLS

I. Katherine Kiel, 262 Paulison Ave., Passaic, N. J.



JOHN POWELL PIANIST

Steinway Piano

Duo Art Recording

MGT. WM. C. GASSNER (CONCERT GUILD) STEINWAY HALL NEW YORK

ROSATI

GIGLI'S Only Teacher

Vocal Studio: 24 West 59th St., New York City

Circular Mailed on Request

Phone Plaza 2875



LILLIAN WECHS,
soprano and teacher of singing, who has removed her New York studios from 58th Street to the Sherman Square Studios. Miss Wechs also has a large class of pupils in Newark, N. J. This well known pedagogue acquired her knowledge of singing from Lilli Lehmann and is an ardent exponent of that famous teacher.

"Good Music Still Wanted In Sound Pictures"

(Continued from page 5)

spoiling several good stories by 'rushing' the productions which have turned out nothing but slipshod efforts. Responsibility in these cases rests on studio mismanagement. The stories were good, the music was good, the people engaged in portraying them were good. But they were 'rushed' through—and ruined.

"I attended the premiere of an operetta film in Los Angeles. It was taken from a successful Broadway production. In it two well-known featured stage players were engaged. Yet the whole thing was a terrible disappointment. All on account of a 'rush' in preparation, only too evident in every foot of film. The result was completely unconvincing to the public. My patience was bored to such extent that I left the theatre when the operetta was half over."

"But the artists, what about them?" he was asked.

"Let them find another Tibbett!" he shot back laughingly.

"But can they? Always his voice is glorious. But in those two new pictures of his he plays absolutely opposite types: New Moon shows him a dashing, heroic soldier; The Southerner a lovable, devil-may-care American."

Then Mr. Evans dropped into the vein that he had left, saying: "With proper musical feeling, careful research would produce just the singing talent needed. For over twenty years film producers have concentrated on photography and straight plays, first in pantomime, then in the talking pictures, and it is extremely difficult for them to realize what constitutes 'fine values' in music."

"They need the assistance of skilled people in selection of successful voices, people who know successful voices when they hear them. Even in musical pictures giving every indi-

cation of success, producers, in a moment of debate, are inclined to swing all decisions in favor of the straight picture angle, instead of toward musical values.

"The old traditions very nearly dominate them. They are for the most part reluctant to experiment, to see what can be accomplished in the way of employing good voices and good music. I'll admit there are only a few opera artists who would fit into sound pictures. But this does not mean that other prospects cannot be found. How many of the leading female 'stars' in pictures were known before they won some bathing beauty contest? Exactly in line with this, there are good voices for operetta films that are waiting to be found."

S. N.

Artists Everywhere

Alexander Brailowsky arrived for his seventh consecutive American tour on the Mauretania on Friday of last week. He will be in America fulfilling engagements until January.

Marguerite D'Alvarez will remain in Europe until well into the year of 1931 to fulfill numerous engagements in Germany and elsewhere.

Florence Foster Jenkins, founder-president of the Verdi Club of New York, was associated with Anton Wittek, violinist, and John Orth, pianist, in an enjoyable and successful September recital for the Arts and Letters Club, Studio House, Brookline, Mass. The Chronicle mentioned her singing of three groups of songs, arias and up-to-the-minute new English songs. "She was in splendid voice, which, combined with charm and artistry, gained for her much applause only satisfied by many encores," said this paper, which carried an effective picture of the "singing president."

Don Cossack Chorus Stirs Paris

A cable from Paris to the Metropolitan Musical Bureau reports the stirring triumph of the Don Cossack Chorus at their farewell performance at the Trocadero before leaving for their American tour. The immense auditorium was sold out, while a crowd estimated at over two thousand was unable to gain admission.

The Don Cossacks, under the direction of Serge Jaroff, arrive in New York the latter part of this month. They will make their debut at Carnegie Hall on November 4. During their visit they will sing in thirty-five cities in the United States and Canada, touring as far west as Minnesota.

Deering Soloist With San Francisco Symphony

Henri Deering will be the first soloist this season with the San Francisco Symphony, Basil Cameron, conductor, on October 24 and 26. He will be heard in the Debussy Fantaisie and the Pagan Poem of Loeffler. Mr. Deering's only New York recital of the current season will take place at Town Hall on the evening of December 6.

Walter Charnbury Reopens Studio

Walter Charnbury has returned to his home in South Orange after a summer spent at Amherst, Mass. His New York studio in Steinway Hall has been reopened for the season 1930-31, and he has resumed activities both as concert pianist and teacher.

sical Society is now firmly established and the work which Madame de Giberga so ably began and carried on will be continued, the spirit, the untiring devotion, the energy which she so generously gave will be greatly missed. The MUSICAL COURIER extends its deepest sympathy to the family of Madame de Giberga, whose influence in the cause of music in Havana will never be forgotten.

Philip Werthner

Philip Werthner, one of Cincinnati's best known musicians, passed away on October 3 after a long illness. In 1893 Mr. Werthner opened the Walnut Hills Music School and continued at its head for thirty-six years. He concertized extensively in Ohio and adjacent states and was widely known as a piano teacher. He was an authorized teacher of the Progressive Method. For many years he was piano instructor at the H. Thane Miller School and at the Ohio Conservatory of Music. He was president of the Ohio Music Teachers Association for two years and, at various times, served as president and secretary of the Musicians Club of Cincinnati, an organization composed of the leading musicians of the city.

Mr. Werthner made some beautiful arrangements for mixed quartet of songs of Brahms, Schubert and Schumann. He also translated from the German the life of Edward Grieg, a book which was published by the John Church Company.

In 1905 Mr. Werthner married the well known soprano, Dell Martin Kendall. His widow survives him.



DIGNITY—BEAUTY and TENDERNESS

Tenderness of feeling, appreciation of the beautiful, and that finer sense of nature which harmonizes with man's most exalted spirit of reverence are fully reflected not only in the surroundings, but also in the artistic construction of this most modern community mausoleum—**FERNCLIFF**.

In providing a final resting place in Ferncliff for the loved ones who go before, you can lift your thoughts to the highest plane of reverence. And the cost is no greater than that of first class ground burial.

Because of the artistic, aesthetic and spiritual features of this unique resting place for the departed it appeals strongly to musicians, and artists in other spheres.

Ferncliff Mausoleum is located in the beautiful hills of Westchester County, near Hartsdale and Scarsdale. It is America's only above-ground Mausoleum Park within a few minutes by automobile, bus or train from the New York City line.

To fully appreciate its elegance, visit

FERNCLIFF MAUSOLEUM

(NON-SECTARIAN)

Tear Out This Coupon and Mail It Now—

THE DIRECTORS OF FERNCLIFF
366 Madison Ave., New York City

Telephone Murray Hill 4615

Please send me, without obligation on my part, illustrated book describing in detail the Mausoleum.

NAME

ADDRESS

Obituary

Maria Teresa G. de Giberga

It is with deep and heartfelt sorrow that the MUSICAL COURIER makes note of the death, in New York, of Maria Teresa G. de Giberga of Havana, Cuba. Madame Giberga had come to New York after a stay of several months in the Catskills. Madame de Giberga had been ill for some time, but her great energy, will-power and interest in all things kept her active until a few hours before her collapse.

Madame de Giberga was the founder and only president of the Pro Arte Musical Society of Havana. The idea of the society was hers and through the years of pioneer work and the many years of its flourishing success she was the moving spirit. The most recent of the society's enterprise was the building of the Pro Arte Musical Club House, in which is the Auditorium Theatre, the largest auditorium in Havana. It was inaugurated on December 2, 1927.

The Pro Arte Musical Society has brought to Havana practically every great artist and also the New York Symphony Orchestra, the Minneapolis Symphony Orchestra and the Cleveland Symphony Orchestra. The aim of the society is for the best in music and to achieve this end no expense is spared. While the Pro Arte Mu-

Songs of Outstanding Merit that offer a wide range of possibilities

PEARL G. CURRAN, *To the Sun*..... .50
High in Gb; Med. in Eb.

Recital; Concert; Teaching

The calm of slumbering nature is in the opening measures of this fine song, but the mood changes with a greeting to the sun. The style remains broad and flowing, but leads to a ringing and stately climax.

JOHN H. DENSMORE, *A Spring Fancy*..... .50
High in Eb; Med. in C.

Concert; Recital; Advanced Teaching

Sprightly and joyous, and of brilliant concert quality is this sparkling little of springtime and laughter. Varied in rhythm, now graceful, now lively—it is that rare thing, a bit of musical ecstasy.

ANTON DVORAK, *Goin' Home* (From the

Large of the New World Symphony).
Words and adaptation by William Arms

Fisher..... .50
High in Eb; Med. in D; Low in C.

Insistent demand has led to the publication of this very successful number in a key which makes it convenient for low voices. The words Mr. Fisher has written to Dvorak's melody have given it greatly increased vogue with music-lovers.

CLARA EDWARDS, *Lady Moon*..... .50
High in D; Med. in Bb.

Recital; Concert; Teaching

A fascinating and happy little, light as a breeze and swift as a caress. It is in dainty dialect which may be omitted at pleasure. Although it is the ideal encore song, it may find place in a group, because it is certain to be demanded at once.

HARVEY GAUL, *A Song of Fellowship*..... .50
Medium in Eb.

Concert; Teaching; Club Occasions

One of the best of red-blooded "gang" songs, which tempts the male singer to put his heartiest tones into its tramping, swinging measures, its recklessly happy tune. Specially appropriate for convivial occasions.

MRS. M. H. GULESIAN, *The House by the*

Side of the Road..... .50
High in Eb; Med. in D; Low in Eb.

Concert; Radio; Teaching

The composer has been inspired to find just the right music to interpret the healthy and wise humanity of a greatly prized poem by Sam Walter Foss. It has swing and lift, a corking melody and a great climax at the end.

FRANK LA FORCE, *Song of the Open*..... .50
High in F; Med. in D.

Recital; Concert; High Grade Teaching

This splendid concert song, a brilliant closing number, finds place on a majority of recital programs today. This new edition for medium or low voice is issued in response to an insistent demand.

GEOFFREY O'HARA, *The King's Highway*..... .50
High in E; Med. in D.

Church; Teaching; Belled Use

The title of this sacred song implies the highway of life upon which the children of the King are pilgrims to His heavenly city. The song is strong and virile, suggests the tramp of many wayfarers; it has two verses and refrain and the latter is a stirring tune, comparing favorably with "The Son of God Goes Forth" or "Onward, Christian Soldiers."

DANIEL PROTHEROE, *The Pilot*..... .50
High in D min. Med. in C min. Low in A min.

Recital; Teaching

An especially fine song for basses or baritone; it is broad of melody, dignified, picturesque and expressive in material.

JAMES H. ROGERS, *The Time for Making*

Songs Has Come..... .50
High in Eb; Med. in D.

Recital; Concert

In words and music this song is a beautiful aftermath of the war. The music, whether flowing lyrically or in dramatic parlando, is of rare and moving eloquence.

LILY STRICKLAND, *My Lover Is a Fish-*

erman..... .50
High in Bb; Low in G.

Recital; Concert; Teaching

A mood is at once established by the lovely falling phrase in minor with which the song opens. It is developed lyrically and spontaneously into a song of real charm.

A PLEA FOR HELPING SINGERS

By Anna E. Ziegler

In the year 1906, there appeared in the *MUSICAL COURIER* a plea to the voice profession, by the writer, called a "Plea for the Science of Singing." At that time the word Science meant a deep knowledge, possessed by very few savants who had devoted their lives to research work, but who never touched upon utility from out of their findings; least of all was the subject of Art understood along scientific lines. Either you were a born artist or you could never become one; in a measure this mistaken thought still exists, especially about singers. As a matter of fact, no one came to this earth singing—on the contrary, the sounds produced by the human being in the first years are anything but melodious.

What develops as a singing voice is without exception an ideal condition of the voice organs toned up for use, plus feeling for music; where either of these is lacking the person is said to have no voice. Any physician will agree that ignorance of the unequalled effect of sunshine, of proper feeding, and the lack of kindly understanding of each child-mind, are alone responsible for lack of vocal potentiality.

My former plan for the Science of Singing, therefore, stands firmly as it did twenty-four years ago. During this time vocal teachers in the United States have come a little closer to a basis upon which to build scientific or unflinching structure for saving the voice students from wrong ideas about singing; a little, but not enough, as evidenced by the numberless people who have no practical results after years of faithful study and good original endowment.

It is time then that something decisive should be done for the betterment of these conditions. We as a nation love music enough to spend \$750,000,000 a year and still hold to the fetish that the voice gifted student can find in Europe an atmosphere that will make him a singer worthwhile. I have just returned from an eight months' survey of this so-called atmosphere in Europe. Anyone can prove that successful results from these students is also a myth; only one out of 20,000 over there is ever heard from as a singer, according to Ricciardi's own statement to a music patron.

The atmosphere in the European conservatories is that of work in unattractive and antiquated conditions, with teachers who are greatly imbued with their own importance, and hungry for American dollars. There are advantages for hearing good music just as there are over here, and there is a little more congeniality among groups of students, but there is no National Music League to help anyone toward engagements and real helpfulness toward a career is not known.

We simply must begin to help our fine American talents. The School of Musicianship for Singers proposes to do this in two ways—first and foremost in insisting on opening their eyes to their own sad lack of fundamental knowledge of music. It is unbelievable that people actually study singing for upwards of eight years, yet cannot sing a single song at sight; they make wrong entries, upset all rhythm, know nothing of the various periods of song literature which every singer needs to interpret during singing, not even to speak of style or histrionic knowledge. How can they expect to make their living with such utter unpreparedness? Yet they do expect just that!

The School of Musicianship for Singers in its preliminary summer course of 1930 witnessed singers opening their eyes wide in astonishment when confronted with their own gross ignorance of these requisites before earning is possible. When an organist or a producer gives auditions and cannot use more than one or two out of a hundred singers—the ninety-eight unfortunates go away chattering about favoritism or bad luck; they always go the weary rounds. Some of us must open their minds.

Another great drawback is the chronic singing disease, the germs of which are unrealized vanity about the relative value of the voice in professional singing. Of the 400 voices heard since May of this year, not one is willing to leave off strenuous singing long enough to spend six months to become a good musician. Therefore, instruction has to be revolutionized in order to accomplish a Fine Art of Singing in the United States. The foreigners over here generally bring their own mode and habit of expression, but they do not speak in terms of the day, thereby losing influence. The crowding into earning, by means of mechanical music transition, with its specialty of tone and technic for the microphone, also requires definite knowledge of adjustment. The School of Musicianship includes this in its curriculum, as well as all other specialties for singers, of which the Drama Department is important on account of the Speech Art and Acting preparation.

My plea therefore is: Send voice students to Europe for the necessary experience only



Kaiden-Kystone photo

ANNA E. ZIEGLER

after they have become professionally equipped here.

N. Y. School of Music and Arts Activities

Ralfe Leech Sterner, president and director of the New York School of Music and Arts, announces a public concert on the second Thursday of every month, beginning October 9, in the Music and Art Room, Grand Central Palace. The weekly Thursday evening school concerts will also continue as usual. Forty lectures will be given by him to pupils on The Voice, Concerts, Church and Recital Programs, including their proper make-up, etc. Partial scholarships will be offered in the vocal, piano and violin departments, by Mr. Sterner, Mr. Riesberg and Mr. Stoeving.

A prominent feature of the piano department is the use of two pianos, two to six players executing ensemble numbers, including such works as the Arensky suite, standard overtures, and, as instance of sixty fingers' simultaneous performance, the Turkish march from Beethoven's *Ruins of Athens*.

The dormitory department of the school is important, being invariably filled with students from various parts of the United States, Cuba, Porto Rico, and even South America. Surroundings and social conditions and opportunities at the school are notably congenial and home-like in every respect, Mrs. Sterner giving this department personal supervision.

Musical Celebration for King Fuad

The Royal Consul of Egypt, Anis Raphael gave a reception on Thursday afternoon, Oc-

tober 9, to celebrate the anniversary of the accession of His Majesty King Fuad I, of Egypt. A distinguished gathering attended, made picturesque by the fez adornment of many of the Egyptian dignitaries present. A most interesting program of entertainment was furnished by Ruth St. Denis, Margaret Romaine, Raphael Diaz, and other fine artists.

Warford's Paris Studio Notes

The last of Claude Warford's delightful recitals for the present season in Paris was given as usual in the magnificent drawing-room of the Chateau Montmorency, at one end of which a stage with curtains and other accessories had been fitted. Excerpts from *Thais* were given by Dorothy Fraser, Agnes Forde, Stanwood Dobbins, and Benjamin King. Three scenes from the ever popular *Faust* were sung and acted by Florence Martin; Stanwood Dobbins, and Edgar Laughlin, all of which were loudly applauded by the audience which thoroughly enjoyed grand opera at close quarters. The evening's entertainment ended with a great scene, solo, and choruses from *Carmen*.

Both vocally and histrionically these were quite above the usual pupil level. The young artists were Elsa Wiemann, Maxine Wells, Alice Lorey, Wolfgang Schlubeck, Emily Hatch, and Lawrence Berger. In all these excerpts the accompaniments were admirably played by Willard Sektberg on a Steinway with far better results than a small orchestra of half rehearsed players could have given. The chef d'orchestre of the Opéra Comique, Elie Cohen, who is associated with Claude Warford in Paris, was on hand to supervise the stage work.

Oliver
Ditson
Company

179 Tremont St.

Boston

10 E. 34th St.

New York

E
D
I
T
NICHOLS

VOICE TECHNICIAN

222 West 83rd St., New York City
Telephone Endicott 8877



YEATMAN GRIFFITH

Voice

TEACHER OF FAMOUS ARTISTS AND OF TEACHERS
Studios, 52 W. 10th St., New York City Tel. Endicott 8144**Marie Sundelius**

SOPRANO

With the Metropolitan Opera Co.
Exclusive Management: HAENSEL & JONES
Steinway Hall, 113 W. 57th St., New York**GERALDINE RIEGGER**CONTRALTO—(Cheerio Hour)
c/o National Broadcasting Co., 711 5th Ave.,
New York City**ALLAN JONES**

TENOR

Management: Haensel and Jones
Steinway Hall, New York**DIANA KASNER**

ACCOMPANIST AND COACH

ASSISTANT TO WM. THORNER

Studio: 470 West End Ave., N. Y. Tel. Trafalgar 8154

MAUDE MARION TRACY

SPECIALIST IN TONE PLACEMENT

Dorothy Cartier—Lyric Soprano—Artist-Pupil
Studio: 939 8th Ave., N. Y. Tel.: 1370 Columbus**LEON CARSON**

TENOR—TEACHER OF SINGING

New Jersey Studio New York Studio
20 Cottage Place, Nutley 160 W. 73rd St.
Tel.: Nutley 2499 Tel.: Traf. 6700**ELSIE LUKER**

CONTRALTO

Management: Betty Tillotson, 1776 Broadway, New York

IRENE FREIMANN

CONCERT PIANIST—TEACHER

308 W. 94th St., N. Y. C. Tel.: Riverside 0452
SHIRMAN SQUARE STUDIOS, Tel. Trafalgar 8701**PAGANUCCI**OPERATIC COACH — ACCOMPANIST
CARNEGIE HALL, NEW YORK
(Telephone Nevins 3840 for Appointment)

VINCENT V.

HUBBARD

Successor to ARTHUR J. HUBBARD

Vocal Technique, Diction, Coaching, Program Building
246 Huntington Ave. Boston, Mass.**William S. BRADY**

TEACHER OF SINGING

Studio: 137 West 86th St. New York
Tel. Schuyler 3580**DAISY ELGIN**

SOPRANO

Mgt.: R. E. Johnston
1451 Broadway New York**JOHN HEATH**

Pianist

STUDIO: 45ter rue des Ancoles, PARIS, May until January.
Villa Nocturne, Blvd. de Tennes, Monte Carlo, January until May.**MUSICAL ADVISORY BUREAU**(Under the direction of MRS. PERCY PITT and
MRS. LAUREN KENNEDY, Mus. Bac.)
GROSVENOR HALL, 115 WILKINS ST., LONDON, ENGLAND
Established to assist and to give unprejudiced and unbiased
advice to artists and students in selecting teachers, ar-
ranging auditions and recitals, and in helping in estab-
lishing careers in Europe.**MARIANO STABILE**

Baritone

La Scala (Milan), Teatro Reale (Rome), Covent
Garden (London), Guest Artist Stasoper, Berlin
Address: Via Besana 9, Milano, Italy**MME. BARBARA GROSSI**formerly Grand Opera and
Concert SingerThe natural method for the emission of the
voice. A specialist for the female voice.

Voices trial free

— LANGUAGES —

104 West 40th Street, New York
Apartment 23Phone: Luskawanna 6438
By appointment only**Raymond Bauman Resumes Teaching**

Raymond Bauman, well known New York piano teacher, has returned from Nantucket, Mass., and has resumed teaching at his new studio on Park avenue.

During the summer Mr. Bauman directed the Nantucket Chamber Music Festival, and appeared on several of the programs as piano soloist and in chamber music works with Socrate Barozzi, violinist, former court virtuoso to the Queen of Roumania and, later, one of the concert-masters of the Cleveland Orchestra. Also appearing on the

RAYMOND BAUMAN
in front of his cottage at Nantucket.

programs was Anita, director of the Elizabeth Duncan School in America, who danced to classical musical compositions. The festival concerts drew capacity audiences, and Mr. Bauman states that the plans for next summer are on a much bigger scale than heretofore.

Mr. Bauman is writing a work on piano teaching which, he reports, is rapidly progressing and will soon be published.

Kochanski Back from Europe

Paul Kochanski, who returned recently on the S. S. Ile de France, brought with him a rare Guadagnini violin, considered one of the finest and most valuable specimens of the work of Jean Baptiste Guadagnini. It is dated 1771 and has been in the possession of Barcewicz, Polish violinist, for the past thirty-five years. On the death of Barcewicz a year ago, efforts were made by the Polish government to acquire the instrument, but the negotiations for some reason failed to go through. It was bought early this summer by Kochanski, who was in Poland for a series of recital engagements.

Kochanski also brought with him the manuscripts of two new violin compositions, which have been dedicated to him by the composers. One is a violin sonata by Eugene Goossens, and the other a sonata by Alec Steinert, who won the Prix de Rome. Both of these works will be given their first performances by Kochanski this season.

Poland, Kochanski said, is making remarkable progress musically. An indication of the interest taken in music by the government is the establishment of an Academy of Music at Warsaw, headed by Szymanowski. Up to now Warsaw has had only a conservatory of music. The academy will be officially opened early in November. Some of the finest Polish musicians will teach.

Harvard Musical Association Has Fine Series

Aaron Richmond, Boston impresario, again has arranged an unusually interesting series of attractions for members of that exclusive coterie, the Harvard Musical Association, opening on November 14 with the first Boston appearance of Jan Smeterlin, who is making his first tour of this country. The Gordon String Quartet follows with a concert on November 28, and the other offerings are John Goss, baritone, January 9; Julius Rismann, violinist, December 12; Trio Instrumental de Paris (harp, flute and viola di gamba), February 13; Rudolph Ganz, February 27; Lucia Chagnon, soprano, March 13; Laurent Sextet of Woodwinds, March 27; sonata recital by Felix Fox, pianist, and Jean Bedetti, solo cellist of the Boston Symphony Orchestra, April 10; and Harrison Potter, pianist, who will play on April 24.

**MARJORIE TRUELOVE—Pianist
ALLISON MAC KOWN—Cellist**

JOINT RECITALS

Management:
Paul Berthoud
119 West 57th St.,
New York**ROSA PONSELLE**Metropolitan
Musical Bureau
581 Fifth Avenue
New York City
Victor Records
Knabe Piano

RUDOLPH

GANZManagement
NBC ARTISTS SERVICE
711 Fifth Ave., New York

Steinway Piano

Duo-Art Recordings Victor Records

ITALIAN DICTIONSPECIALIST IN CULTURED ITALIAN SPEECH
FOR SINGERS (True Tuscan Pronunciation)
Private and Class Instruction
Authentic Translations of Opera Text
MARIA ALLIEGRO
148 W. 72nd St., N. Y. Tel. Susquehanna 3353**OLGA DALLAS** SOPRANO
Now in Europe**SANDRO BENELLI, Director VOCAL STUDIO
FLORENTINE CHOIR** 148 W. 72nd St., New York
Tel. Susquehanna 3253**Giovanni MANURITTA**

Lyric Tenor—Chicago Civic Opera Company

220 SO. MICHIGAN AVE.

CHICAGO

Permanent Address: Via Leoni 10, Milano, Italy

GIGLIExclusive Management
R. E. JOHNSTON
1451 Broadway, New York

Victor Records

Hardman Piano

Vilaphone

Margherita SALVIColoratura Soprano
Chicago Civic Opera Company
Mgt. R. E. Johnston, 1451 Broadway, New York**RENÉ MAISON**

TENOR—CHICAGO CIVIC OPERA COMPANY

Exclusive Management: Annie Friedberg, Fisk Building, New York

PAPALARDONOTED
CONDUCTOR
of
OPERAin Italy, Russia, South
America and twice on
tour in the United
States.TEACHER
and COACH of
ARTISTSwith the Metropolitan
and Chicago Opera
Co.'s; The Little
Theatre Opera Co. of
New York and with
many European Opera
Houses.

Maestro Papalardo is one of the few masters who can see a pupil all the way through from fundamental tone production to the peak of an outstanding artistic career.

Appointments for individual vocal lessons, coaching in operatic repertoire, and preparation of concert programs, can be made by mail or by telephone.

PAPALARDO STUDIOS, 115 West 57th Street, NEW YORK CITY
Telephone Circle 0915

MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. ELERT.....President
WILLIAM GEMPERT.....Vice-President
ALVIN L. SCHMOEGER.....Sec. and Treas.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circle 4500, 4501, 4502, 4503, 4504, 4505,
4506
Cable address: Musicurier, New York

ALVIN L. SCHMOEGER.....General Manager
LEONARD LIEBLING.....Editor-in-Chief
WILLIAM GEMPERT.....Associate Editors
FRANK PATTERSON
CLARENCE LUCAS (Paris)
RENE DEVRIES
CESAR GABRILOWITSCH (London)
ALBERT EDMUND BROWN (Rhone, N. Y.)
THORNTON W. ALLEN.....Managing Editor
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JANUETTE COX, 250
to 252 Orchestra Building, 250 South Michigan Ave., Chicago. Telephone,
Harrison 6110.
LONDON AND GENERAL EUROPEAN HEADQUARTERS—EMMA SARR-
CHROM (in charge), 174 Wigmore Street, W. 1. Telephone, Wellback 6452.
LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 5267.
Cable address: Musicurier, London.
BERLIN, GERMANY—C. HORRER TRASK, Witzlebenstr. 35, Berlin-Char-
lottenburg 1. Telephone: Wilhelm 9144. Cable address, Musicurier, Berlin.
VIENNA, AUSTRIA—PAUL BOCHERT, Prins Eugen Strasse 18, Vienna IV.
Telephone, U-47-0-12. Cable address, Musicurier, Vienna.
MILAN, ITALY—CHARLES PIZ, Via Eugubina 6.
For the names and addresses of other offices, correspondents and representatives
apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign,
Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-
stands. Back Numbers, Twenty-five Cents. American News Company, New
York. General Distributing Agents. Western News Company, Chicago. Western
Distributing Agents. New England News Co., Eastern Distributing Agents.
Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-
laide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,
Wellington. European Agents, The International News Company, Ltd., Bream's
Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music
stores in the United States, and in the leading music houses, hotels and
kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of
the Advertising Department before four o'clock on the Friday one week previous
to the date of publication. The advertising rates of the MUSICAL COURIER
are computed on a flat rate basis, no charge being made for setting up
advertisements. An extra charge is made for mortising, notching, leveling, and
layouts which call for special set-ups.

Entered as Second Class Matter, January 5, 1922, at the Post Office at New
York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication.
These will not be returned, however, unless accompanied by stamped and
addressed envelope. The MUSICAL COURIER does not hold itself responsible
for the loss or non-return of contributions.

NEW YORK OCTOBER 18, 1930 No. 2636

Dead-heads are very much alive to their oppor-
tunities.

A tremolo in a singer's voice seems to be about
as easy to cure as the dope habit.

It is said that America pays more for beauty
preparations than for music. Perhaps so, but look
at our women.

"If we sing our own praise we must provide our
own encore," says a Winnipeg exchange. And some-
times the only listener is well.

Franklin P. Adams, the New York World's man
of mirth, once suggested that the No. 6 Liszt rha-
psody should be called the "wrist rhapsody."

Germany has twenty-two political parties, and
their love for one another is as intense as that which
prevails among the prima donnas at an opera house.

The great problem in business today is that of dis-
tribution. Ask any concert manager who faces the
task of giving away tickets for the concert of a
debutant.

A rara avis indeed is a conductor who has not at
some time or other told his orchestra at rehearsal
that the first three G's in Beethoven's fifth sym-
phony are not a triplet.

Instrumental musicians like to be asked by lay-
men, "Is that the only instrument you play?" They
also like to be asked by business men, "How much
do you make a week?"

In our present system of training, says Rabbi
Morris Lichtenstein, we lay entirely too much em-
phasis on the development of the mental qualities of
the child and too little on the cultivation of its emo-
tional life.

Mary Garden and Walter Gieseking will give a
Debussy program at Carnegie Hall, October 25. The
soprano and the widow of the French composer are
close friends. Mme. Debussy, in a chance conver-
sation in a Paris restaurant with Charles L. Wag-
ner, Miss Garden's manager, discussed at length the
various interpreters of her husband's work. "For
my husband's favorite creation of Melisande," said
Mme. Debussy, "the choice of Mary Garden was
automatic. She is Melisande herself." Of Giesek-
ing, the wife of the composer declared: "He is sec-

ond only to Debussy himself in mastery of the pian-
istic subtleties required to interpret those composi-
tions."

The old house in Eisenach, well known to all visi-
tors of the charming old Thuringian town as the
birth-house of Bach, is in danger of losing its claim
to fame. Recent research makes it seem very proba-
ble that the house possessed by Bach's father was
situated in the former Fleischergasse, and that it was
demolished a long time ago. A little consolation for
Bach enthusiasts may be found, however, in the re-
cent discovery of the house in which he resided dur-
ing his Weimar years. It is the old Hotel Erbprinz,
well known to all visitors of the "German Athens."
A memorial tablet was recently placed on the façade
of the hotel and a two-day Bach festival was held
in honor of the discovery.

The symphonic rapprochement between Philadel-
phia and New York will be resumed next week on
October 21, at Carnegie Hall, when the orchestra
from the Quaker City is to begin its annual series of
ten concerts here. It is further good news to know
that Leopold Stokowski, as conductor, will begin
and end the course in this city, while the rest of the
New York concerts fall to the baton of Ossip Gabril-
owitsch. Those two eminently gifted leaders should
furnish some exalted musical delights. The Sto-
kowski program here next Tuesday will consist of
Franck's symphony, and three Debussy numbers, La
Cathedrale Engloutie, Nuages, and Fetes.

Eighty-seven years ago, in 1843, the first German
conservatory of music was founded in Leipzig, under
the direction of Felix Mendelssohn. Some of those
who later graduated from the famous institution
were Conrad Ansoerge, Woldemar Bargiel, Felix
Berber, Max Fiedler, Elena Gerhardt, Eduard Grieg,
Friedrich Hegar, Hans Huber, Theodor Kirchner,
Dr. Karl Muck, Sir Arthur Sullivan, Johann Severin
Svendsen, Felix Weingartner, August Wilhelmj.
The teaching staff included at various times Fer-
dinand David, Neils Gade, Moritz Hauptmann,
Arno Hilf, Salomon Jadassohn, Ignaz Moscheles,
Arthur Nikisch, Carl Reinecke, Alfred Reisenauer,
Max Reger, Robert Schumann, Hans Sitt. At the
present time, Professor Max Pauer heads the facul-
ty, and among the instructors are Dr. Sigfrid Karg-
Elert, Prof. Dr. Karl Straube, and Professor Julius
Klengel. The ancient Leipzig Conservatory, now
almost a century old, has had a glorious history
dimmed only by a few years of enforced obscurity
during and just after the World War, when most of
the musical institutions in Germany suffered
decline and even eclipse. Associated with the hal-
lowed name of Mendelssohn, the Leipzig Conserva-
tory must always retain a high place in the esteem
of music lovers, all of whom will be glad to learn
that the ancient school is still alive, important, and
in line with modern progressive movements and
methods.

GOOD TIMES

For many years John Carlyle Davis has been con-
ducting a conservatory of music at Wyoming, Ohio,
just outside of Cincinnati. In spite of the amount
of work such an undertaking entails, Mr. Davis has
found time to keep up his own piano practice and
to do a lot of musical composition. These composi-
tions, to say nothing of the piano playing of him-
self and his son, Roland, are of such quality that
they have found favorable reception in New York,
where the two Davises, with other assisting artists,
have given recitals in recent seasons.

The MUSICAL COURIER sent a letter to Mr. Davis
asking him whether he planned to give a New York
recital early this year. His reply is as follows:

"As to giving a recital in New York early this
year I think it will be impossible for me to do so.
I want to finish up a lot of things—some new, some
which have been hanging fire three or four years—
and I cannot do it unless I drop everything else. I
am further handicapped by the fact that my school
of music opened with the heaviest enrollment we
have ever had. The time of all my teachers was
filled last Monday, and after taking on an extra day
of work myself I have had to decline further enroll-
ments until a pupil of mine who has been in Europe
the past two years, returns in October. We are all
primed for hard and continuous work now."

Similar reports are coming in from all parts of
the country, as well as from schools and studios in
New York City. Undoubtedly there are some who
have been hit by prevailing hard times—which are
chiefly hard in comparison with the boom times of
a year ago. But the loss of pupils is by no means
universal, and some teachers are, like Mr. Davis,
reporting the best season ever.

The Bayreuth Festivals

"It is true that, in certain respects, Wagner is
better done at Dresden or Berlin or Munich
than in Bayreuth. But Wagner's more typical
works are not, and cannot without injury be
made, repertoire pieces suited to the uses of the
ordinary opera house. Only in the ugly and
matchless theater among the Bavarian hills can
one find those conditions, ponderable and im-
ponderable, that so peculiarly favor the execu-
tion of Wagner's works and their reception by
audiences persuaded to a measure of concen-
tration and responsiveness elsewhere unattain-
able."

Thus writes Lawrence Gilman in the New
York Herald Tribune.

And in thus writing he does the Wagnerian
cause an inestimable benefit. Even musicians
of high standing and, as one might suppose, deep
understanding, are heard to remark that Bay-
reuth is now a thing of the past, since the Wag-
ner operas are better given elsewhere.

This sort of comment from musicians of note,
or even from the average music lover, is extra-
ordinarily harmful to Bayreuth and all that it
stands for. That Mr. Gilman should bring this
to light in his prominent Sunday article in the
widely read Herald Tribune is of marked im-
portance and matter for genuine congratulation.

At least, it is matter for congratulation on the
part of confirmed Wagnerites, and what sane
musician can be anything else? The more we
hear of works of Wagner's successors, the more
gigantic does the Master of Bayreuth appear to
us; and in this present day, which is properly
called a day of transition, the worship—the
word is used advisedly—of the work of the great
classic masters would appear to be a necessity.

This is not to say that the world will not ad-
vance, or that Wagner and his magnificent
achievement is to be considered the end either
of music or of opera. Undoubtedly a future will
come in which his music and his music drama
will be surpassed. But that day is not yet, and
presumably will not be in the immediate future,
though even that is the merest guess and without
foundation.

One thing, however, is sure—that the future
always builds upon the past; that our present,
which is the future of our past, will be unsuc-
cessful if it continues in its effort to throw over-
board everything that has been done before and
create a new art. Revision, yes. Evolution,
development, extension, certainly. But certain-
ly not absolute negation.

And if we are properly to encourage this sort
of sane development it must be in the full re-
alization of past greatness and the greatness
of the past, which is, just now and in this era, un-
doubtedly greater than the present. And Wag-
ner, though it may occasionally be wise to give
his works in abridged form so that the masses
may be economically able to become familiar
with them, should be given for the sake of pos-
terity in a Mecca such as is Bayreuth, where,
as Mr. Gilman says, the conditions, ponderable
and imponderable, are to be found which pecu-
liarly favor the exhibition of Wagner's works
"and their reception by audiences persuaded to
a measure of concentration and responsiveness
elsewhere unattainable."

It is difficult to understand the attitude of
those who speak slightly of Bayreuth. Now,
fortunately, Toscanini has expressed him-
self as convinced of the importance of the con-
tinuance of the festivals, and Mr. Gilman
explains the reasons for this importance. There
should never arise a feeling of competition be-
tween Bayreuth and other opera houses. Bay-
reuth has given Wagner as well as economic
conditions have permitted and the perform-
ances have never fallen below a high standard of
excellence. It will be possible to maintain this
standard only if music lovers and professional
musicians—and the critics!—maintain an atti-
tude of hearty accord with the idea and the ideal.

"Praise, to be acceptable, need not be true," says
a writer in a London review. That is a vile slander,
especially when applied to musical performers.
Whenever a critic praises them undeservedly, they
promptly write to his newspaper and give him the
lie. Also their friends and admirers address letters
to the editor and protest firmly. Thousands of such
communications are received by newspapers every
season.

Variations

By the Editor-in-Chief

Early season musical doings hereabouts do not stimulate a tonal penman into any particularly profound or even serious reflections.

The outstanding event remains the presence and conducting of Erich Kleiber, visiting head of the Philharmonic. He did not make his debut to the accompaniment of sounding bells, cymbals, and drum rolls, critically speaking, and that was to his credit and advantage. In his two weeks of baton activity in this city Kleiber has assumed growing importance and made admiring converts of many who at first received him with lukewarm interest. The Berlin musician is now recognized as a vital artist, and one of the most interesting and convincing of the multitude of leaders who have been associated with the destinies of the Philharmonic Orchestra.

As I finished the foregoing lines, the Saturday evening papers were laid on my desk, and one of the first musical items to strike my eye was this associated thought of William J. Henderson, in *The Sun*:

The beginning of this season of music has brought with it a lesson which will be disregarded with that fine contempt for instruction that reveals the spiritual independence of this age. The Philharmonic-Symphony Society opened its series of concerts and presented to this public a new conductor. He was received with courteous demonstrations of approval, but without any of the outward evidences of emotion now familiar in the auditoriums agitated by wielders of the baton. And yet Mr. Erich Kleiber is a good conductor. The lesson to be learned is that the fine arts do not thrive upon excitement, but rather on deep and silent spiritual satisfactions.

It is our misfortune that we have come to demand that every orchestral reading should ravish us or stir us to violent demonstrations. A good performance is not enough; it must be a thunderbolt or a rainbow. It is perhaps not quite just to attribute this appetite for sensationalism wholly to the musical public. It is general. That is a self-evident fact. But the desire for something exciting is not healthy, if only for the reason that excitement cannot be produced on order fresh every day. There is the inevitable question "After Toscanini, what?"

If the local musical public ever finds out that there is no sound reason for excitement about Mr. Toscanini, who is bent entirely on subjective presentations of masterpieces, there will be a depression in the atmosphere of Carnegie Hall. There would be what is irreverently called a "slump." Conditions were infinitely better in those far off days when Theodore Thomas conducted concert after concert without creating any excitement and yet without lessening the belief that he was a great conductor.

Hail Iturbi! The Spanish player says of himself: "I am not the greatest pianist in the world, but by no means the worst. Audiences in America have surprised me with their appreciation of my playing." Iturbi considers the piano "purely an instrument of percussion." And how sweetly Iturbi makes the keyboard do its percussing.

Florence Easton, now retired from the Metropolitan, gave a Carnegie Hall recital which brought her as much honor and acclaim as even the best of her many fine performances at the yellow house at Broadway and Thirty-ninth Street. Did Mme. Easton sing showy operatic arias at her recital? She did not. She gave us Bach, Haydn, Old English, Brahms, Strauss, Debussy, and Mozart. And into those compositions the soprano put a wealth of interpretative art, intelligent delivery, and fine and beautifully managed voice. There is something wrong when an operatic prima donna turns out to be also an eminent exponent of the singing of Lieder. Mme. Easton was turned traitor to her former colleagues.

Mary Garden, too, takes a whack at opera in recent interviews which make her declare that the talkies are destined to supersede the regular lyrical stage. "It is doomed," she says, "and will not last much longer." The thought will not down, that Mary is either lamenting sincerely, or else has her sibylline gaze turned upon a possible lucrative talkie contract.

Apropos, the Elizabeth Lee establishment for facial readjustment and rejuvenation, offers solace to some of those musical artists whose pulchritude was found to be below par when they applied for million dollar contracts from the talkie magnates at Hollywood. As one of the contributors to *Variations* puts it: "Anyone willing to invest ten days and \$500 in a new process that virtually gives one a new face, without wrinkles, without freckles or skin blemishes of any kind, should consult Elizabeth Lee, at 119 West Fifth-seventh Street. I myself saw a sixty-year-old actress, half of whose face had been treated by this process, while the other half had been left untouched. She looked thirty years on one side

and sixty on the other. The process is harmless and similar to that used during the war for remaking soldiers' shattered faces." If I had the \$500—I have the ten days—nothing would prevent me from having Miss Lee remove the wrinkles and facial knots which I have acquired during the years of my listening to modernistic music.

Ossip Gabrilowitsch received a letter at his summer retreat several months ago from a tuba player who sought an engagement with the Detroit Orchestra. "The distance and expense are too great for me to go to see you, and play for you," wrote the applicant, "but I have made a phonographic record and am forwarding it so that you may be able to judge of my abilities on my instrument." The disc arrived, Gabrilowitsch put it on his phonograph, and found himself listening to the Minute Waltz by Chopin. The conductor, in relating the story, added: "I could not have been more surprised had someone sent me a piccolo record of Strauss' *Heldenleben*."

Paderewski says that "music engaged in portraying the horrors of war would be horrible music." Very few composers have been close enough to battle to be able to interpret and reproduce it in tone, physically or psychologically. On the other hand, the subject could be treated with tenderness and pity and not necessarily be bereft of all beauty in sound.

The real horrors of war are the agonies of the wounded, the lingering, painful deaths, the destruction of property, the bestializing of the soldiers, the destitution of the defeated, the privations of the non-combatants, the suffering of surviving relatives, and the stupid mob hysteria and insensate cruelty stirred up in the nations at conflict.

No music could give all those conditions voice. Symphonic works that treat of war depict only its superficial aspects, the call to battle, the clash of arms, the military music and drum tattoos, the despair of the defeated, the glorification of the victors.

"Horrible" and yet beautiful is Ernest Schelling's "Victory Ball" with its grisly suggestion of the presence of the dead hosts. In other pages of his music, too, he has given eloquent tonal snapshots of war. They make works like Liszt's *Battle of the Huns* and Tchaikowsky's 1812 Overture take on the semblance of pretty pictures for musical children. Neither Liszt nor Tchaikowsky ever saw, or even went near, a battlefield in action. Schelling served throughout the World War.

The piano business bad? Recently this department published an informal advertisement, offering



Last rehearsal notices written at Bayreuth by Siegfried Wagner, for *Tannhäuser*, and *Götterdämmerung*. He could not take charge of the third act rehearsal of *Tannhäuser* scheduled on the blackboard for 5 o'clock, as he fell ill that afternoon. Three weeks later Siegfried Wagner passed away. The "Zoological Rehearsal" notice of *Tannhäuser* refers to the horses and dogs employed for the finale of the first act.

a Knabe piano for sale. Seventeen replies were received by mail and twelve by telephone and the instrument was purchased at the price asked.

Chicago, Ill., October 7, 1930.

Musical Courier Co.,
Variations Dept.,
113 W. 57th St.,
New York City.

Dear Mr. Liebling:

Having read those few reflections of G. B. S. in the last issue of your most worthy magazine, I would like to add a few of my own and get them off my chest:

1. There are TWO kinds of critics in the world—those who have a sense of humor and those whose humor has no sense.
2. "The best way to a man's heart is through his stomach" should read "through his music."
3. Darwin's theory that man is descended from ape is at least correct in the case of jazz composers—else how could they ape the melodies of the classics?
4. Music is like an excellent appetizer—hear a little and you get hungry for more.
5. Who is so conceited as a music critic who has just found another music critic to agree with him?
6. Those composers who wrote "Variations on a Theme" have nothing on me—I once wrote a "Theme on Variations" (yours).

Yours for a rushing winter,
T. G. BONCONTI.

Musical race horses that ran last week on the same day were Modernist at Jamaica, N. Y., and Antiquarian, at Ravenna, Ohio. To carry out the situation logically, neither won.

On this page is an interesting reproduction from a snapshot kindly presented to *Variations* by Dr. Otto Erhardt, stage director of the Chicago Opera. He has functioned in the same technical capacity also at Bayreuth, Dresden, and Stuttgart. Just before leaving Dresden recently to journey to his new post at Chicago, Dr. Erhardt staged the *Salome* revival in the Saxon capital, to celebrate the twenty-fifth anniversary of the world's premiere of the Strauss production at the Dresden Opera in 1905.

Dr. Erhardt tells a vivid little story about a happening at Bayreuth last summer. Toscanini was conducting a *Tristan* rehearsal when Lauritz Melchior, the tenor, appeared attired in gaudy, knee length Tyrolean costume, and carrying a vocal score under his arm. Toscanini flew into an instant rage (whether because of the knee pants or the vocal score, Dr. Erhardt cannot undertake to say) laid down his baton and started to walk away. The diplomatic Siegfried Wagner finally mollified the Italian conductor, after Melchior had promised to get his *Tristan* letter perfect so that he could rehearse without referring to the book under his arm. However, after the rehearsal—and here the real Toscanini, the great constructive artist, comes to light—the conductor had a talk with Melchior and personally worked with him for four days over the music of *Tristan*. Dr. Erhardt adds that he never has seen or heard a finer interpretation of the role than Melchior subsequently gave as a result of his intimate coaching with Toscanini.

Beggar's Love, one act opera by Frank Patterson, esteemed editorial coworker on the *MUSICAL COURIER*, has just been published by C. C. Birchard & Co., Boston. The work was reviewed in these columns last year on the occasion of its production in New York by the Matinee Musicale. *Beggar's Love*, with an American up to date locale (libretto by Tyndall Gray and the composer) has three characters, and takes only forty minutes to perform, which makes it a practical possibility for smaller operatic endeavors. The orchestration may be rented from the publishers. Here's hoping that *Beggar's Love* may add to the riches of its creators.

Out of camphor now issue the following:

- "Her (his) voice was in its best estate."
- "Well merited applause."
- "Sustained excellence."
- "Lofty flight."
- "Impeccable."
- "Thrice admirable."
- "An impassioned Radames."
- "Voiced a message."
- "Luminous interpretation."
- "Searching reading."
- "Imperative encores."
- "A sinister Scarpia."
- "A closely packed house."
- "Enthusiasm ran rife."
- "Sovereign mastery."
- "Majestically broad."
- "Broadly majestic."
- (In April.) "The season was uneventful."

LEONARD LIEBLING.

THE BLUE CHORUS

Collier's has a timely interview with Col. Leonard P. Ayres, business expert, upon the subject of the waning business depression.

Col. Ayres is optimistic at the present time, not because the wish is father to the thought, but because he has such an intimate knowledge of similar crises in the past that he is able to predict with certainty. He says, "All the history of business indicates that the end of this depression is approaching."

At the beginning of this interview Col. Ayres discusses people's mentality with regard to these periodic business depressions, which, by the way, are periodic, as he shows. "Since 1879," he says, "we have had fifteen prosperities and sixteen depressions," and, for our comfort, "the 1924 depression, which we have forgotten all about, went lower than this one."

"About these mentalities," he says, "there are fellows who tell you that unemployment is just a little below normal, but there are also the ones who seem to take a joy in proclaiming that 6,000,000 people are out of work. If the census disagrees with them, well, the census is wrong. We are really past masters in the art of wailing and gnashing of teeth."

Later on in the interview Col. Ayres returns to the subject of unemployment, and points out that we always have a very large amount of unemployment. "The ideal of a job for every man and a man in that job is never attained. There were many idle last year at the peak of prosperity. Of course there are more idle now, but every indication points to the correctness of the census figures," and the census figures say that there are not more than 2,500,000 people unemployed. "And," continues Col. Ayres, "after all, there were still left about 40,000,000 people at work."

One of the most interesting parts of this interview deals with what MUSICAL COURIER editorials have been repeating over and over. Col. Ayres notes that a few people have suffered cuts in their working time, "but on the whole they have been working at the same salaries and wages they have been receiving last year and the year before. Moreover, their purchasing power has been much increased by the decline in prices. These people are actually better off."

"Here is a fact for the lamenters to chew upon. Almost all the installment accounts that were due when the decline first started have now been paid off. And new accounts have not been started on as large a scale. All the finance companies which handle installment accounts report that the accounts came through the year without any serious impairment and that they now have more money than they can use. And so those who are at work are enjoying their old income, increased in purchasing power, while they are themselves in stronger financial position than ever. The collapse of the so-called installment bubble failed to materialize."

As to what happens in these periodic business depressions, Col. Ayres describes it in detail. He points out that prosperity is the beginning of every depression, that the next phase is decline which begins in doubt, and that, although people are still working, they stop buying. Depression then slowly gathers around. There arises an emotion of fear, "things were brighter looking than they were." Now they look darker than they are. The blue chorus gets into action.

This is the last phase of the depression. That is the phase through which we have been moving. After this, as the old movie titles used to have it, "comes the dawn."

There is, of course, a great deal more in the Collier's interview than can here be either quoted or paraphrased. The whole of it is well worth reading, especially at this time, for of all of the predictions that have come to our attention this one is the most securely based upon actual knowledge and not mere guesswork.

CARNEGIE CHAPTER ROOM

In the days when three symphony orchestras were simultaneously functioning in New York City—the Philharmonic, New York Symphony and National Symphony—the three halls available for rehearsals in Carnegie Hall were all in use practically every day. One orchestra was rehearsing in the main auditorium downstairs, another was busy in Chamber Music Hall upstairs, and the third (the unlucky one) had to practice in Chapter Room, still farther upstairs.

Chapter Room is an ideal hall for lodge meetings and an equally undesirable room for symphony orchestra rehearsals. A "grand orchestre," numbering one hundred or more members, has difficulty in finding seating (and playing) capacity within its con-

finer, and the acoustics are such that any attempts at tonal nuances are futile—fortissimos are positively dangerous to the sensitive ears of trained orchestral musicians. The lighting arrangements are not at all adapted for orchestral rehearsals; wherever a player sits he finds electric lights glaring directly into his eyes, so that he cannot see the notes. Paper cones placed over the bulbs partially remedied this fault, but at the same time threw the room into semi-darkness. Rehearsing soloists could not hear themselves, and the orchestra certainly could not. Pianists had to reduce their loud passages by about 50 per cent. and had to augment their soft passages in like proportion. Singers, especially on rainy days, had difficulty in breathing, as, owing to insufficient ventilation, the percentage of carbon dioxide in the air was high. After about an hour of rehearsing, orchestra, conductor and soloists were in a frame of mind that was anything but harmonious.

Fancy rehearsing the battle episode in Strauss' *Heldenleben* in such a place! Or the storm in Beethoven's *Pastoral Symphony*. Or the passage in Berlioz's *Fantastic Symphony*, in which a veritable phalanx of kettledrums vie with one another in fortissimo rolls. Verily a rehearsal in Chapter Room was a harrowing experience, and many are the hymns of thanks offered up by "the boys" today that it is no longer necessary to requisition the lodge-meeting room for rehearsals.

Tuning in With Europe

As one travels around Europe one hears only a single theme of conversation—the hard times. Things are bad in every country except in France, and even there they are good only on the surface. France, it is true, has no unemployment; it is a country favored above any today by nature and by its own habits. In France, of all places, the aiding and abetting of birth-control is forbidden.

But although France employs all its people and thousands of foreigners as well, it pays them poorly. Wages are, roughly, 60 per cent. under those of England; 40 under those of Germany. Yet Paris is today one of the most expensive cities in Europe: in some details more expensive than New York. How, we asked a Frenchman, do the working people—the wage-earners and small-salaried classes—get along? "They live," he said, "but they live poorly." French prosperity is a useful boast—for the nationalists.

As the French nationalist sees it, Europe is an armed camp. Tragic as it may seem, France today thinks in the terms of 1914. According to the average Frenchman, naval disarmament is a failure, for Italy is building up her fleet (and France has to build three to her one); the German army is (potentially) more powerful and efficient than the French; Franco-German rapprochement was "off" from the moment the last French soldier left the Rhine; and the Germans are pushing for a show-down on the Eastern frontiers before the Poles get too numerous in Wilson's famous "Corridor." (There are 800,000 Poles to 200,000 Germans now.)

So it all looks like a jolly old war—to the French—and German—and Italian—nationalists, and M. Briand's European Union is a silly dream. In fact, M. Briand isn't liked in France at all; any more than Mr. MacDonald and his Labor colleagues, or for that matter, the Americans. Briand (according to this school of thought) is responsible for all the "flapdoodle" about peace; MacDonald is responsible for the German revival; and America is responsible for nearly everything. Last year the Americans were ruining Paris with their dollars; this year they are ruining it because they haven't got any dollars to spend. But for some reason all this isn't very convincing. What these jumpy people forget is that nobody wants a war; that nobody wants anything but a job and something to eat; that if anybody has learned anything it is that prosperity does not follow in the wake of war.

Musicians, perhaps more than most classes of people, are suffering from the universal lack of prosperity. Music flourishes, it must be admitted, in times of plenty; and 1930 is not a year of plenty anywhere. Engagements are scarce. Orchestras cannot afford soloists; even in Germany musical societies give six concerts instead of ten, and pay 60 per cent. of the fees. Broadcasting is being blamed very widely, though not as widely as in America. Broadcasting is, it is true, elbowing the third-rate artist off

the concert platform; on the other hand broadcasting is employing a large number of musicians who would otherwise have to confine their activities to teaching.

As for teaching, it is about as flourishing as the piano business. The German piano-makers—even the best of them—are making desperate efforts to revive their business (though none of them seem to have thought of reducing their prices to a reasonable level, somewhere near pre-war). One of these attempts is a movement to induce the broadcasting companies to teach the piano by radio, instead of merely playing the piano at their listeners. This, however, seems to be a stillborn idea, and it is rather naive to ask artists to endorse a plan that may eventually create audiences for them, but which would take the bread out of the music teacher's mouth.

Nevertheless, there is a good germ in this idea. If broadcasting will recognize its true mission, it will aid musical culture and not hinder it. The radio can—and probably will—raise a new and much greater class of amateurs; it can and may revive the amateur spirit in art which the industrialized concert activity came near to annihilating. And art to flourish, must live on the amateur. C. S.

THE EIGHTH I. S. C. M. FESTIVAL

The eighth annual Festival of the International Society for Contemporary Music and the first Congress of the International Society of Musicology were recently held simultaneously in Liege, not to mention yet a third gathering of folklorists, many of them musicians, who divided their time between Antwerp, Brussels and Liege.

The advantages of such a conflux are more apparent than real. Theoretically the bringing together of so many musicians, eminent and other, for a week of constant intercourse, has everything to commend it. But are they really brought together? To attend all the concerts at one of these festivals is truly a feat of endurance. To attend them all, and also a daily selection of lectures on various subjects is beyond the most robust constitutions.

Some of the musicologists were seen at the concerts, but they looked a little unhappy, for modern music is too drastic to appeal to peaceful minds engaged in scholarly research. And not many of those who came to hear modern music strayed into the lecture rooms to hear about the Psalms of Jannquin, or the musical history of Transylvania, or Gevaert's work on the Gregorian Chant. Members of the two gatherings could, and did, meet at unoccupied moments, but the plethora of events reduced these to a minimum, so that in practice the members met very little. There was really far too much to do.

The festival had not progressed far before it became apparent that the age of feverish experiment is at an end. The new men no longer appear upon the scene with experiments of their own to carry out upon the body musical. They find the results of previous experiment lying about in such profusion, scarcely used, and in many instances not even carried to completion, that there is plenty for them to get along with. Neither this festival nor its immediate predecessor brought us any young men in a hurry to make a new musical heaven and earth. They are more practical, more anxious to "get on with their job," which is—composing.

Another early impression was that already hinted at by Casella and others, that atonality, "linear" counterpoint, and the various aesthetico-social preoccupations of the Central European bloc are really developing a new cleavage. In his preface to the official program President Edward J. Dent remarks that, whereas some thought the earlier festivals too esoteric, too "advanced," today there are some who consider them not "advanced" enough.

That is the attitude of most of the German critics, who seem to think that any music which does not conform to their latest aesthetic is outgrown and left behind, without for a moment realizing that there is in this something that is at once insular and Pharisical. One of them asked, after several works had been heard, when the modern music was going to begin.

He had proceeded so far along the road his countrymen have struck out for themselves that, from his distant vantage-point, all other music belonged to the past, and fine distinctions between its many varieties were not to be discerned without a telescope. If this means anything, it means that presently we shall be back where we were in the nineteenth century, with German music a religion, and all other music a heresy, if not a self-indulgence. But in the nineteenth century there were masterpieces which warranted the assumption. Are there today?

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

Anent Vocal "Messiahs"

New York, N. Y.

Editor, Musical Courier:

It is interesting and oftentimes amusing to read the vocal opinions of vocal teachers which appear from time to time in your columns.

The art of correct vocalism is surely blest with an over-supply of vocal "Messiahs" who have found the one true path to the heaven of good singing.

"My Way" is the only correct one! And yet isn't it a strange phenomenon than when we go for instance to the Metropolitan Opera House, we hear in one performance a tenor who sings a la Strangulati, a soprano who sings with the Italian Bel Canto, a baritone who uses the Push and Pull Method, a contralto with the "Four Register Method" and perhaps a bass with the "Hoot and Toot" production.

Our vocal "Messiahs" have a way out for all these misguided souls. "Their way." "Ah, if Signor Bologna would only come to my studio, I could make him greater than Caruso."

He uses too much diaphragm, or not enough—he doesn't recognize the registers, or he does—he "chests" too much on his high tones—or he sings with a falsetto production on top—his voice is too far forward—or too far back—he uses too much resonance—or not enough—was there ever a perfect singer in the eyes of these Masters.

And yet many of these same Masters have never had a pupil among the thousands who have come under their direction who has scaled the operatic, concert, oratorio, radio, church, vaudeville, movietone, or any other heights.

These Maestros and Masters and Pedagogues go on year after year, decade after decade, century after century trying to fit every voice that comes into their studio into the one mould they have built.

They try and try without avail to stretch or amputate or congeal or expand or boil down or blow up every vocal mechanism to fit into their little narrow groove which is (according to them) the one and only Royal Road to correct singing.

The point generally overlooked by one and all is that the stars in the vocal firmament have each and every one of them arrived at stardom their own way.

It may have been through one teacher, or a dozen teachers, or no teacher at all. The main thing is that they are up there handing it out. It may not be according to Hoyle, Garcia, or De Reszke, but there they are, and what are you going to do about it?

How is the aspiring student to discriminate between the teacher who says "there are no registers" and the teacher who says "there are three distinct registers"—or "hold the throat rigid" and "don't think of the throat" or "use a head tone" and "get down to the fundamental tone" or "first find the falsetto" and "never use the falsetto" or "think of breath first" and "never think of breath" or "think high" and "think low," or "think forward" and "think backward" or "put it in the mask" and "put it in the head?"

It is a strange coincidence that most of these vocal "Messiahs" have never had enough voice themselves to get anywhere. They have never experienced the thrill of facing a full and expectant opera house, or an over-subscribed symphony concert audience, or a critical recital audience, or a radio unseen audience of millions.

Many of them have climbed as high as a five-dollar-a-Sunday church job, and then have taken up teaching, or they may have studied theory, harmony, vocal mechanics, vocalizes over a long period of years, but all that doesn't necessarily mean a thing.

True enough, many of the world's most famous singers, on the other hand, have been unable to impart to their pupils what they know about voice, so we will be fair enough to say that there are both sides to the problem to be considered.

The thing that is wrong with the picture is the spectacle of the vocal teacher who comes out flat-footed and says, "Here are the Ten Commandments of singing handed down from Sinai with suitable thunderbolts and lightning to ME."

I. Thou shalt have no other singing teacher before Me.

II. Thou shalt not make unto thee any tone or the likeness of any tone

taught by any teacher that is in the heaven above, or that is in the earth beneath, or that is in the water under the earth, for I thy teacher am a jealous teacher.

III. Thou shalt not swear by any teacher but Me.

IV. Remember thy lesson day, and don't forget to bring a check.

V. Honor thy three registers.

VI. Thou shalt not "chest."

VII. Thou shalt not commit falsetto.

VIII. Thou shalt not use head tones.

IX. Thou shalt not use thy diaphragm in any other way than in that which I have taught thee.

X. Thou shalt not cover thy tones.

Ten commandments do not really seem enough, do they?

So, then let us give three rousing and heartfelt sobs for the poor tenor who has forced his voice for thirty years, but who still has a fine job down at the opera house.

Let us extend our sympathies to the poor baritone who doesn't "cover his tones" but has a big movietone contract.

Let us weep for the little soprano who has "nothing but head tones" and a big radio job.

The whole fallacy of this vocal business as an experienced singer views it is briefly this: Nearly all of the vocal teachers try to fit the student to the method, instead of fitting the method to the student.

If a woman goes into a shoe store with a bunion on her left foot, any salesman who tries to fit her with a triple-A shoe is a fool.

Nor does a shirt salesman try to squeeze a sixteen neck into a fourteen and a half neckband.

Why are not such simple and elementary principles practiced by the vocal profession? Why not suit the punishment to the crime instead of invoking the death penalty for every vocal crime (and it turns out to be the death penalty in the majority of cases).

Nature never created a human duplicate. No two throats, mouths, noses, tongues were ever known to be exactly alike. The result is that every voice in the world is different from every other voice in the world, and why, therefore, should not every voice have special and individual treatment?

What is one man's meat is another man's poison, especially where voice is concerned. It is the individuality of tone, of temperament, of personality, of intelligence of a thousand and one things that go to make up the conglomeration of factors which determine whether a vocalist will be a star, a comet, or a "dud."

How can any intelligent person hope to "blue-print" these intangible things and cut every singer to one design?

No one ever taught the birds to sing, and it seems to me that singers should be guided along the vocal path according to their own individual gifts, talents and physical equipment, so that the result will be that they will sing easily, naturally—with pleasure to themselves and the innocent bystander, and with total disregard for any "method" of vocal "production" except the particular vocal procedure that will fit the individual voice.

This, if published in your valued paper, ought to "start something."

Very truly yours,

FRED PATTON.

Wants a Respite from "Studio" Programs

New York, N. Y.

Editor, Musical Courier:

The interesting note in your Variations page of October 4 concerning Fritz Kreisler's phonograph records, which seem to continue in the popular vein, brings me to ask why limit the remark to recordings alone?

If it is possible for you to check on programs I believe you will find that scarcely ever does he enter the newer fields of violin literature. Perhaps this has been said before and perhaps not. In any event is it not time that we be given a brief respite from Mendelssohn, Corelli, Tartini, the commoner Beethoven and Mozart, Viennese fluff, and a host of things that reek with studio atmosphere? For instance, in about twenty-three recitals I have heard him present, he has programmed the Mendelssohn concerto seven times. In fact, in a nearby city he played it twice in one year, when his appearances there were limited to hardly over three concerts at the very maximum.

This is not a bill of complaint against the musical majesty of an artist greater than whom it would be well nigh impossible to find. Neither is it an effort to alter a fine evaluation which has been justly placed

upon him by a world of those who know such standards. However the shoddy stuff, even though garlanded with the glory of interpretive genius, has grown fearfully tiring. The masterpieces, ragged with constant listing, are nearly in the same class. Life's circle has not too large a circumference, and as each year rapidly vanishes the hope for a change grows weaker. We go round the calendar, look with anticipation to the program announcement and each time the same story appears. It is not likely that variation of an apparent lifelong procedure will be made upon a plea such as this, but perchance your good offices might be enlisted for a "change in business all around."

Hopefully,

THEODORE F. GANNON.

A Double Tribute

New York, N. Y.

Editor, Musical Courier:

I want first to thank you for inserting my little Memorabilia to Theodore Spiering last August. I had many kind letters from people who read it. I was in Europe at the time and had the privilege of placing a wreath of flowers on Beethoven's grave in Schönbrunn, Vienna.

Now, inasmuch as I owe my love and understanding of this great musical genius to my studying him under Kate S. Chittenden, I have written the enclosed little poem on Beethoven, using her three initials, K. S. C., in the first words of every verse. This is a tribute to Miss Chittenden. I should be happy if you would publish this. She is in her seventy-fourth year, and has never seemed greater than she is today.

Yours faithfully,

MARTHA MARTIN.

BEETHOVEN

Kindling high resolve and purpose
Deep in every human breast,
And inspiring every good
To grow from better into best!

Such the power of thy music
Lifting all the hearts of men,
Writ sublimely on thy pages,
Oh, immortal Beethoven!

Cold words and insufficient
As to sing thy praise we come;
We can but in awe and reverence
Bow our heads before thee—dumb!

MARTHA MARTIN

"A Rose to the Living — — —"

New York, N. Y.

Editor, Musical Courier:

Reading Arthur M. Abell's article in the MUSICAL COURIER of October 4, which opens with a line or two about the homage he paid his friend, Tchaikowsky, in conducting his works and playing the Concerto in Berlin, brings to mind a lecture on Tchaikowsky given by Rhea Silberta in which she stressed the fact that Auer refused the dedication of the Tchaikowsky Concerto, although his famous pupils all play it and Auer took every chance to flaunt his friendship with the composer, to whom a few kind words in his life would have meant more than Auer's posthumous homage.

Very truly yours,

A. L. ANDERSON

Praises Article on Auer

New York, N. Y.

Editor, Musical Courier:

In your issue of October 4, Mr. Abell's exceedingly well-written article about my beloved master, Leopold Auer, deserves special praise. Various American magazines and newspapers have published a large number of notices, paragraphs, etc., concerning his teaching, but none of them cast light upon his past activities in Europe as a concert violinist. This highly interesting and unfamiliar part of the master's artistic career has been at last presented to the public in a most creditable form by Mr. Abell. The recent passing away of the great man certainly caused a void in my own life. I miss his genial company dreadfully, as I had the privilege of knowing him more intimately than any of his pupils or colleagues. My association with him, not only as pupil but also as friend, will always remain the outstanding and monumental event of my whole life.

VICTOR KUZDO.

"Music Hath Power"

Ernie Hare, of the well known radio team of Jones and Hare, remarked recently that his idea of the greatest optimist living was a man going apartment hunting carrying a saxophone under his arm.

I SEE THAT

Edward H. Schwenker is now associated with the Civic Concert Service.

Ada Soder-Hueck has started her fall classes. Paderewski recently stated that it was his belief that radio appearances definitely lessened an artist's concert audiences.

Adelaide Gescheidt has returned from Europe.

Part II of the Bach Pictorial Biography appears in this issue.

Paul Kochanski this season will introduce two new works dedicated to him, one by Eugene Goossens and the other by Alec Steiert.

Frederick Cromweed is hard at work at his fall teaching season.

The New York School of Music and Arts will give a public concert on the second Thursday in every month.

Edwin and Jewel Bethany Hughes will give a two-piano recital in Albany on December 4.

Louis Van Hes is in New York for an extended visit.

The Bohemians held their first meeting of the season on October 13.

The Detroit Symphony Orchestra will give sixteen pairs of concerts this season under Gabrilowitsch and Victor Kolar.

Gustav Ernst has written a new biography of Johannes Brahms.

Eugene Ysaye's new opera, Peter the Mountain Worker, will have its world premiere in Liege in December.

The Aguilar Lute Quartet will program Jai Euskera by Luis Mondino this season.

Edward Johnson will open the Brooklyn season of the Metropolitan in Boheme on October 28.

Enrica Clay Dillon's fall classes are now under way.

Echoes of Clare Clairbert's sensational Pacific Coast success continue to reach New York.

Jeno De Donath is now associate conductor at Roxy's.

The Steel Pier at Atlantic City, famed for its summer opera season, will remain open throughout the year.

John Powell gave a recital in Shreveport, La., on October 13.

The Harcum School, Bryn Mawr, Pa., is entering upon its sixteenth year.

Robert Quick has been appointed concertmaster of the Seattle Symphony Orchestra, Karl Kreuger, conductor.

Elsie T. Cowen is now a free lance coach.

Henry Hadley is the conductor of the new Manhattan Choral Club, an auxiliary of the Manhattan Symphony Orchestra.

Lynnwood Farnam and his career, including the conferring of the degree Mus. Doc., is told in this issue of the MUSICAL COURIER.

The first meeting of the Verdi Club took place on that composer's birthday, October 9, in the Plaza ballroom.

Ruth Julia Hall, pianist and organist, is giving a series of recitals on those instruments at the old John Street M. E. Church, New York.

Milton Diamond is the new president and general manager of the Producing Managers' Association.

Edith Harcum will open her concert season at the Barbizon Plaza on November 11.

Philip Werthner, past president of the Ohio Music Teachers Association and a prominent Cincinnati musician, is dead.

Rudolph Reuter is now a member of the piano faculty of the American Conservatory of Chicago.

The International Society for the Regeneration of Catholic Sacred Music will have its first annual convention October 23-26 in Frankfurt-on-Main.

Fritz Kreisler still clings to the Mendelssohn concerto, as witness his New York concert this past week.

Berlin's musical season officially opened with L'Elisir.

Oscar Hamlin won the violin scholarship offered by the Zeckwer-Hahn Philadelphia Musical Academy.

Grace Moore is to desert Hollywood and the talkies in December to appear in recital with the Haarlem Philharmonic Society in New York on December 18.

Mildred Carner Johnson

CONTRALTO
15 W. 69th St., New York. Tel. Susquehanna 9490

CARL BUSCH

Contata "The Hunter's Horn"
For Baritone, 3 Horns, Women's Chorus and Piano
H. T. FITZSIMONS, Publ.
509 S. Wabash Ave., Chicago, Ill.

VICTOR PRAHL

BARITONE
STUDIOS: 26 JONES STREET, NEW YORK
14 RUE VINCENZI, PARIS
New York Phone—Spring 1985

HUNTER

Concert Baritone
TEACHER OF SINGING
810 Carnegie Hall, N. Y. C. Tel. Circle 0924

ROSA LOW

Lyric Soprano

Management:
ANNIE FRIEDBERG
Fish Building,
New York

John W. Claus

PIANIST-TEACHER

REPERTOIRE—PEDAGOGY—ENSEMBLE
237 Fifth Avenue, Pittsburgh, Pa.

EVANGELINE LEHMAN

American Manager of Musical Artists in Europe

European Debuts and Concerts Arranged
at Nominal Cost
Full Publicity Service
Full Information on Request

Address: Immeuble Pleyel
252 Faubourg St. Honore, Paris
New York address: care of Musical Courier
113 West 57th St., New York

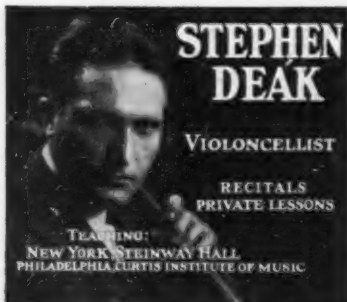
LT. JOSEPH FRANKEL

Announces the Opening of His
CONSERVATORY of MUSIC
320-22 Presser Bldg., Phila., Pa.

Studio Phone: LOCast 5654 Residence Phone: GREENwood 6944

Lieut. Joseph Frankel's Band
and Orchestra

Available for Engagements



STEPHEN DEAK

VIOLONCELLIST

RECITALS
PRIVATE LESSONS

TEACHING:
NEW YORK STEINWAY HALL
PHILADELPHIA CURTIS INSTITUTE OF MUSIC

ALFRED O'SHEA

TENOR

"Mr. O'Shea is an artist, skilled in making the most of a beautiful voice."—*New York World*.

Address: Care of MUSICAL COURIER, 113 West 57th St., New York

Mrs. Josef Lhevinne Returns from Europe

Among the artists returning to New York from European travels is Mrs. Josef Lhevinne, who has been holding an eight weeks' series of master classes at the summer session of the Austro-American Conservatory at Mondsee, Austria. Mrs. Lhevinne, with her daughter, Marianna, recently arrived in New York on the Europa, and, in an interview with the press, recounted some of her interesting experiences.

Mrs. Lhevinne's pupils at the conservatory included several outstanding young pianists, among them Vera Brodsky of New York. Mrs. Lhevinne's high opinion of Miss Brodsky's work was confirmed when the latter played in the symphony concert in Bad-Gastein on August 24. Miss Brodsky met with such success that she was re-engaged for August 28 and September 6.

During her stay at the conservatory Mrs. Lhevinne herself collaborated with Dr. Paul Weingarten in a two-piano recital in the historic palace of Count Almada, who is a direct descendant of General Wrede, one of the important political figures in Napoleon's time. Among the fashionable audience attending this concert was the former Crown Prince of Germany. Mrs. Lhevinne says that she particularly enjoyed playing in this traditional atmosphere Harold Bauer's two-piano arrangement of The Variations of Schubert.

Many prominent musicians visited the Austro-American Conservatory during the summer, and Mrs. Lhevinne spent a delightful day with Sir Henry Wood, English conductor. Sir Henry recalled a concert which he had conducted in 1911 in which Josef Lhevinne was the soloist. Mrs. Lhevinne also had much pleasure in her association with the Roth Quartet of Budapest, who spent the summer in Mondsee practising for their forthcoming American tour.

Because of Mondsee's proximity to Salzburg, it was possible for Mrs. Lhevinne to hear many of the performances at the Salzburg Festival, and at the close of the conservatory's summer session she went to Munich to hear a performance of Strauss' Rosenkavalier and thence to Oberammergau to see the Passion Play.

Before taking ship for America, Mrs. Lhevinne spent a week with friends in Wanssee, near Berlin, which was the home of the Lhevinnes before and during the War. Upon her arrival in New York she was met at the pier by her husband, Josef Lhevinne, eminent pianist, and their son, Constantin. Although her summer abroad had been delightful, Mrs. Lhevinne said she was most happy to return to this side of the Atlantic. "Nowhere," she declared, "is life more enjoyable than at home. And," she added with emphasis, "America is our home."

Edward H. Schwenker Joins Civic Concert Service

Dema E. Harshbarger, president of the Civic Concert Service, announces that Edward H. Schwenker has been engaged for



EDWARD H. SCHWENKER

the organization department of this corporation.

Mr. Schwenker is widely known through his connection with musical affairs. He was



MRS. JOSEF LHEVINNE AND HER DAUGHTER, MARIANNA, on board the SS. Europa.

affiliated with the Baldwin Piano Company of New York, and his first essay in matters musical was immediately after the California earthquake. The Metropolitan Opera Company was playing San Francisco at that time, and the members lost everything they had with them. On returning to New York, Marcella Sembrich arranged to give a benefit performance for the members of the chorus, and Mr. Schwenker, then a mere lad, took over entire supervision of everything connected with the performance which was presented before a capacity audience at Carnegie Hall, New York.

Afterwards, for a short time, he went into the real estate business, but later decided to come to Chicago. He was engaged as private secretary to Kenneth Bradley, then president of Bush Conservatory. Little by little his scope of affairs widened until he took entire charge of the business affairs of that institution, and he remained there for twenty-two years. During that time he managed successfully a series of symphony concerts at Orchestra Hall, which were presented under the auspices of the conservatory and which won widespread attention.

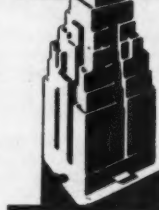
Mr. Schwenker will make his headquarters in New York City. His unusual musical talent, combined with executive ability and a pleasing personality, eminently fit him for this new undertaking.

This announcement was received immediately following upon the report of Mr. Schwenker's resignation from Bush Conservatory.

Kononovitch and Imerblum Pupils Give Recital

On September 10, at the Masonic Temple in Port Chester, N. Y., a joint recital devoted entirely to violin and piano music was given by pupils of Harry Kononovitch, violin teacher, and Charles Imerblum, piano

instructor. Harold Pell, Marjorie Lavery, Alfred Miller, Beatrice Kahan, Nicholas Lapetina, Davey Edwards, Eileen Waterbury, Ella Quitt, Philip Kletz, Nicholas Mavrikes, Richard Edwards, Anna Cohen, Antonino Santoro, Leonard Quitt and Kenneth Walker, played admirably and did justice to their teachers.

BUSINESS MEN say It's Good Business to stop at**THE NEW YORKER**

THERE'S something pleasantly prosperous in the sound of "You can get me at the Hotel New Yorker." That's just one of the reasons so many business men are always registered with us.

The New Yorker has 2500 rooms, every one with radio, tub and shower bath, Servidor and circulating ice water. There are four popular-priced restaurants, including Coffee Shop. Rates from \$3.50 a day. 85% of the rooms are \$5, or less.

Manhattan's Largest and Tallest Hotel
34th Street at 8th Avenue, New York City
RALPH HITZ - Managing Director

Another Clara Edwards Success**WITH THE WIND AND THE RAIN IN YOUR HAIR**

The simplicity and melodic appeal of this refreshing ballad make it especially valuable for recital or radio program.

Andante amoroso J. 104

Voice

Piano

Of in the hush of the eve - 'ning hour, In the gold of the sun - set



G. SCHIRMER
INCORPORATED

3 East 43rd Street
New York



Edith Gesleck
Recitals COMPOSER - VIOLINIST Lectures
PEABODY CONSERVATORY OF MUSIC
BALTIMORE, MARYLAND

VON STEUBEN
SOPRANO
Leading Soprano—Philharmonic Band of New York
Mgt. RICHARD COPLEY
10 East 43rd Street, New York

GRETE KAHLERT
ACCOMPANIST—PIANIST—VOCAL COACH
Sherman Square Studios—160 W. 73rd St., N. Y.
Tel.: ENDICOTT 5754 or TRAFALGAR 6701

EDITH W. GRIFFING
TEACHER OF SINGING
The Barbizon-Plaza, 101 West 58th St., New York
Studio 3417 Telephone Circle 4527

MARGUERITE HOBERT
VOCAL TEACHER
REPRESENTATIVE OF D. ALBRECHT TRAINING
Correct Principles of Vocal Therapy
54 West 74th St., New York
Tel.: TRAFALGAR 2175—If no answer, call Susquehanna 4596

GEMUNDER
SOPRANO
LIMITED NUMBER OF PUPILS ACCEPTED
Metropolitan Opera House Studios, N. Y. Pennsylvania 3834
Mgt. Harry and Arthur Culbertson

ANTONIO LORA
CONCERT PIANIST—TEACHER
ASSISTANT TO RUBIN GOLDMARK
HARMONY AND COMPOSITION
Studio: 248 W. 73rd St., N. Y. C. Tel. TRAFALGAR 2976

Raymond BAUMAN
ACCOMPANIST
TEACHER—COMPOSER—PIANIST
Studio: 150 Riverside Drive, New York City
Tel. Schuyler 5898-9822

FLORENCE LYONS
SOPRANO — Mgt.: Standard Booking Office,
17 East 42nd St., N. Y. C. Tel. Van. 6820

SCUDDER
TENOR
CONCERT—ORATORIO—OPERA
Room 28, Metropolitan Opera House, N. Y. C.
Tel. Nassau 7243



ELIZABETH A. VALDIES
SOPRANO
PUPIL OF DR. HUECK AND
SARATINI
Studio—
1730 Broadway, New York City
Tel.: Circle 0599

THE SINGING TOWER
VALSE-CARILLON
FOR JUNIOR PIANISTS BY
CARLYLE DAVIS
(Composer of "For a Rainy Day")
JOHN CHURCH CO., division of Theodore Presser Co.



FANIA BOSSAK
Mezzo Soprano
Address:
522 West End Ave., N. Y.
Tel.: Susquehanna 1470



MISCHA ELMAN
WORLD FAMOUS
VIOLINIST
MANAGED BY
METROPOLITAN MUSICAL BUREAU
551-5th AVENUE
New York City
Second Floor

Harcum School in Sixteenth Year

The Harcum School, Bryn Mawr, Pa., opened on October 1 for its sixteenth year. Successful from its beginning, this school for girls is today in every way worthy of its background of academic and artistic achievement. The curriculum includes courses in all branches of music, and the ideals and traditions of the school are reflected in the musical attainments of the students. The standard is very high, and mere mechanical proficiency is not enough, for, while every attention is, of course, given to the importance of technical facility, the pupil must, in addition, be able both to understand and interpret the music performed. As a result, students of the Harcum School play with an appreciation and finish that approaches that of the professional artist.

The head of the school is Edith Harcum. Mrs. Harcum, a noted pianist, is a thoroughly experienced musician, and her outstanding success as both educator and concert artist is largely due to her own personality and marked musical talents. Mrs. Harcum is a great believer in personal supervision of a student's work, and lays great stress on the value of painstaking individual training.

The school offers both a teacher's and an artist's diploma. To obtain the teacher's diploma, special training and some teaching experience under the direction of Mrs. Harcum are required. The amount of time necessary to complete this course depends entirely upon the advancement and application of the pupil. The faculty of the Harcum School is made up of concert artists, among whom are George and Pearl Boyle, well known as pedagogues and for their two-piano recitals, and Germaine Bentz, piano prize winner at Strassbourg Conservatory.

Prospects for the coming year at the Harcum School are bright, and students and faculty look forward to a season of continued achievement. A number of the graduates of last year have returned for further study, and many new pupils of ability and talent have enrolled. According to custom, a series of music programs will be given throughout the year by students, members of the faculty and guest artists.

Mme. Soder-Hueck Reopens Studios

Ada Soder-Hueck, New York vocal teacher and representative of many successful singers both here and abroad, has reopened her school of singing with a large enrollment of students and professionals from all parts of the country.

Mme. Soder-Hueck's established reputation during the many years she has been teaching in the metropolis, as a guide in voice and repertory (based on the Italian School of Bel Canto), as well as her thorough knowledge of the voice and its requirements, insure the recognition and ability of her artists. She has the rare gift of conveying her art to others. She claims there is no faulty production she cannot diagnose and quickly remedy, and it is for this reason, therefore, that she is constantly in demand by professionals eager to perfect their art. Her personality is an inspiration to all who work under her, and rapid results are usually in order. Repertory in every style and language is taught, and her disciples during the many years she has been teaching are to be regarded as living testimonials of accomplishments developed under her.

Frederick Cromweed Activities

Frederick Cromweed, young American concert pianist and teacher, has returned from Round Lake, N. Y., where he taught at the A. Y. Cornell Summer School and also held a private class following the school's closing. He is now teaching at his studio in West 64th Street, New York City, and, as usual, will be heard over the air and at various musicales.

While connected with the Cornell Summer School, the pianist studied voice under Mr. Cornell, being changed from a baritone to a tenor. Mr. Cromweed is now coaching singers for recital and operatic repertory. Three years of personal voice study has enabled this artist to appreciate more fully the vocal relation to a more complete interpretation. Stephen S. Townsend and A. Y. Cornell, noted voice specialists, have guided this artist along the lines of the artist-singer's viewpoint. Mr. Cromweed will be heard as accompanist to Ethel Pyne, soprano, at the Verdi Club luncheon early this month.

Ralph Wolfe Opens Season

Ralph Wolfe, pianist, will open his season with a re-engagement at Saint Stephen's College, Annandale, N. Y., on October 27.



EDDIE MILLER

VOICE—POISE—DICTION

810 Steinway Bldg., N. Y.

Circle 5395

MAESTRO FABRIZI

Teacher of Singing

Bel Canto Method
Taught Correctly
Presser Building, Philadelphia, Pa.

RENZO VIOLA



Piano

Harmony—Composition

1881 Grand Concourse, N. Y. C. Tel. Sedgwick 0910

KATHRYN WITWER

LYRIC SOPRANO

Southwest: Horner-Witte
Kansas City, Mo.

Wilson LAMB

BARITONE
TEACHER OF VOICEAvailable for Concert, Recital and Oratorio
Studio: Metropolitan Building, Orange, N. J.
N. Y. Branch: 105 West 130th Street

Celebrated Spanish
Piano Virtuoso
Teacher of Many
Famous Pianists
19 West 85th Street,
New York
{ Endicott 2084, or
Telephones: { Steyvesant 1500

ALBERTO JONÁS

FREDERICK SCHLIEDER

CREATIVE MUSICAL THINKING

Taught through Improvisation, Meaning Laid, not Haphazard,
Musical Self-Expression

Studio: 27 West 72nd St., New York

Tel. TRAFALGAR 4200



EDGAR

SHELTON

PIANIST

Exclusive Management

ANNIE FRIEDBERG

Fisk Bldg. New York

Steinway Piano

EDWARD RANSOME

Tenor, Metropolitan Opera Company

General Direction: Ferone, Milan, Italy

Concert Management: Haensel & Jones, 118 West 57th St., New York



© Mishkin, N. Y.

The DUNNING SYSTEM

of Improved Music Study

A Course of Normal Training in

THE ART of TEACHING the FUNDAMENTALS of MUSIC
as originated by the late Carrie Louise DunningJean Warren Carrick, Dean of Normal Faculty
160 E. 68th Street, Portland, Oregon

TEACHERS classes are conducted in the principal cities of the United States by the Normal Faculty. Thousands of teachers have found that the Dunning System has placed in their possession the means of obtaining outstanding results in teaching as well as an outstanding income.

The world's leading musical educators endorse it, many music schools and colleges use it for all preparatory pupils and private teachers find that it gives them a class plan of teaching that is reliable and scientific.



Your interest and investigation is invited
INFORMATION
will be furnished by the Dean

or
THE SECRETARY, 72 East 79th Street, New York, N. Y.

Lynnwood Farnam, Mus. Doc., Holds

Unique Place Among American Organists

A score of years ago, Lynnwood Farnam, then located in Boston, appeared in New York for the first time, at the National Association of Music Teachers' annual convention, at City College. At once his fine artistry was recognized by the large audience, chiefly professionals, for such impeccable technique and astonishing fluency were indeed remarkable. Soon after this he was called to the Fifth Avenue Presbyterian Church, New York, which he left to assume his present position, at the Church of the Holy Communion, New York. Here his organ recitals have commanded attention to such degree that invariably the edifice is filled, a hushed, candle-lit atmosphere conducing to the absorbed attitude of the listeners. His series of Bach and His Forerunners recitals in New York occur Sundays (2:30) and Mondays (8:15) during October; there will be four programs of modern organ music in January, followed by Bach programs in April. As if this stupendous task was not enough, Dr. Farnam is giving the complete organ works of Bach in St. James Church, Philadelphia, (Ernest White, organist), eighteen recitals taking place, beginning November 3, omitting January and April, and continuing until May 11 inclusive.

Of Dr. Farnam's playing of a similar series in New York three prominent metropolitan dailies said in part: "It is an adventure richly memorable to sit in the dim candle-lit church and to listen to Dr. Farnam's masterly readings of incomparable music" (N. Y. Herald Tribune); "The last word in organ playing" (New York Times); "Lynnwood Farnam played his organ numbers altogether beautifully and made the fugues as exciting as the most free, most untrammelled form of modern music" (New York World).

The current series of Bach and His Forerunners at the Church of the Holy Communion began on October 5, with a brief prayer by Rev. Worcester Perkins, rector, and the usual audience of real music lovers in attendance, the edifice being filled by 8:30. German and English organ composers, beginning 1583, made up a varied program. The playful theme and important pedal part in a prelude and fugue by Georg Böhm (1661) and the suave Canzona by Kerll contrasted well with the pleasant, fanciful music by the Englishman Peerson. Brilliant in spots was the Lubeck chorale, Now Praise We God. Buxtehude and Bach came into juxtaposition in their chorale preludes on the same theme, To Jordan Came Our Lord; the clearness and sovereign assurance in these works brought organist Farnam universal admiration from his many contemporaries present. Works by Scheidt, Gibbons and Bach completed the program.

The Cincinnati College of Music conferred the honorary degree of Doctor of Music on Lynnwood Farnam at the fifty-second annual commencement on June 20, 1930. Dr. Durst, acting director. The Commercial Tribune the next day published a review, a column in length, with the photograph of Dr. Farnam in illustration. Mayor Wilson was present and delivered an address, and (said the Tribune) "The surprise of the evening was the presentation for the award of the honorary degree of Doctor of Music to Lynnwood Farnam; he was presented by Dr. Dumler, secretary of the board, who gave a resumé of Dr. Farnam's career. Because of his achievements he has been chosen for this special honor."

Dr. Farnam is in charge of the organ department of the Curtis Institute of Music, Philadelphia, and some of the leading organ-

ists of that city are his pupils. His frequent appearances in the past with the Friends of Music, in Town Hall, New York, will this year be supplemented by similar appearances, November 9, November 23, and December 21.

Orloff in America Early in January

Nicolai Orloff, pianist, opened his season on September 4 with an appearance at Riga, Latvia. On September 10 he played the Chopin F minor concerto with the Berlin Philharmonic Orchestra, and, after a series of appearances in the Baltic States of Riga, Reval, Kovno, etc., Mr. Orloff was soloist on September 26 at Queens Hall, London, with Sir Henry Wood conducting. The pianist will remain in Great Britain until November 30, during which period he has a full schedule calling for appearances with the Hallé Orchestra, Manchester, under Sir Hamilton Harty; the Scottish Orchestra, Glasgow; the Reid Orchestra, Edinburgh; and the Birmingham Orchestra, as well as other concerts in London, Bradford and elsewhere.

During December, Mr. Orloff will tour in Poland for the second time this year, and early in January he will arrive in the United States, where he is booked for appearances with the New York Philharmonic-Symphony in Washington, Baltimore and Brooklyn.

Paderewski for Young People's Concert Series

Ignace Paderewski will be among the soloists at the Young People's Concerts of the Philharmonic-Symphony Society of New York this season. This series, the most advanced of the three concert courses for children which Ernest Schelling directs at Carnegie Hall, will include five programs, from November 1 to January 10. Mr. Paderewski, who has long been interested in Mr. Schelling's work with the youth of America, will participate in an all-Polish program. Other soloists scheduled for the Young People's Concerts are Max Rosen, violinist; Hulda Lashanska, soprano; and Carl Friedberg, pianist.

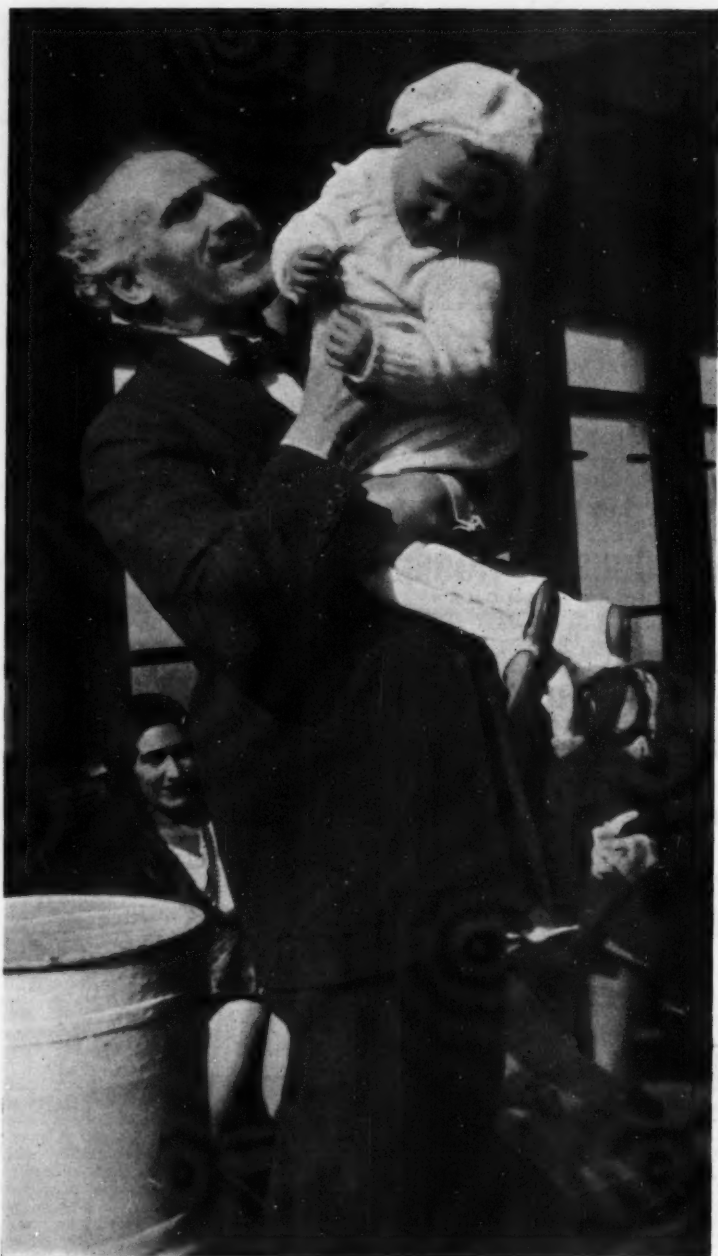
The primary and intermediate courses consist of five Saturday morning concerts in each series.

United German Singers at Steel Pier

The United German Singers of Philadelphia, a male chorus of 500 voices chosen from the fifteen prize winning German choruses of that city, gave a concert in the Music Hall on the Steel Pier at Atlantic City, September 21. John Kramers conducted. The soloists were Jane Von Martell, soprano; Frederic George, baritone, and Leopold Syre, organist. Special choruses were sung by the Junger Maennerchor, Leopold Syre, conductor; the Philadelphia Quartet Club, E. F. Ulrich, conductor; and the Saengerbund, Leopold Syre, conductor. The massed chorus sang music by Kern, Turk, Kreutzer, Baumann, Kinkel and Beethoven, with Mr. Syre at the organ.

Reuter Plays in Los Angeles

Rudolph Reuter played a recital to a large and select audience at the Los Angeles



TOSCANINI.

An unusual photograph taken on board the SS. de Grasse with the daughter of Richard Harris, of the Baldwin Piano Company, and, incidentally, the granddaughter of Teresa Carreno and Eugen d'Albert. Judging from the young lady's demeanor, she is not particularly anxious for the great conductor's affection. As Toscanini himself put it: "This is the only woman who ever turned me down."

Woman's Club on August 31. Grace Mabae, vice-president of the Federation of Music Clubs; L. E. Behymer, impresario; Dr. Arthur Rodzinski, conductor of the Philharmonic Orchestra; Isabel Morse Jones, critic of the Times, and many others prominent

in musical circles in Southern California were among the listeners.

Mr. Reuter has been re-engaged for the Community Bowl series at Redlands, Calif., for the summer of 1931, and will fill engagements in California and Arizona in November and December, 1930, under the Behymer management.

Madge Daniell Artists Busy

Muriel Johns, soprano, who has been soloist at Janssen's Hofbrau on Broadway, started on October 4 a forty weeks' presentation for pictures throughout the country.

Cecilia Curry, soprano, is singing solo parts at the Empire Theater, Albany, N. Y. Anne Pritchard has been booked for seven weeks over Interstate Circuit for R. K. O., and her notices are excellent. She has her own act, Anne Pritchard and Boys, and has been busy since last April.

Helen Arden and her act are playing at Patchogue, L. I. Joe Fishman, tenor, was soloist at the Mohegan Country Club at Lake Mohegan, N. Y., for the month of August. Lucy Lawler (Lord), soprano, has just returned from a successful tour and has many return engagements; she was soloist at the exclusive Pointe aux Barques, Mich., Club in July.

Fried Moss, soprano, entertained on board the SS. Tadousac of the Canadian Steamship Lines while touring through Canada in August; she was well received and had to repeat her program on several occasions. Ward Tollman, baritone, is rehearsing with Ziegfeld's new show, Smiles, and Eddie Pritchard is with the Elba Sisters in Chicago.

All of these are artists from the Madge Daniell Studios.



ADELAIDE GESCHEIDT

TEACHER OF

NORMAL NATURAL VOICE DEVELOPMENT

AND

THE TRUE ARTISTRY OF SINGING

These are obtainable through her unique system which has revolutionized the voice question and are demonstrated by scores of singers who have been under her guidance.

AUTHOR OF

MAKE SINGING A JOY!!

Published by R. L. HUNTZINGER, INC., 113 West 57th Street, New York City

SOLD BY ALL MUSIC DEALERS

—STUDIOS—

15 West 74th Street, New York City

Tel. Trafalgar 3398

HUGHES

PIANIST
Mgt.: HAENSEL & JONES, Steinway Hall
113 West 57th Street, New York
Steinway Piano Duo-Art Records

LOUIS BACHNER

VOICE
Teacher of Sigrid Onágin, Heinrich Schluens
Parisstr. 39 Berlin, Germany

PILAR MORIN

Voice Production
Coaching in French, Italian and English Opera
Miss-en-Scene for Opera
Studio of the Theater: 691 West 118th Street, New York
Tel. Calhoun 1883

MALATESTA

VOICE PRODUCTION
MILAN CORSO CONCORDIA 6

CHARLES SANFORD SKILTON

Composer and Organist
University of Kansas Lawrence, Kansas

ROMANI

Teacher of ROSA PONSSELLE
Studio: 244 Riverside Drive, New York
Tel. 6910 Riverside

WALTER HENRY HALL

Professor of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

WINIFRED PLETTS

COLORATURA SOPRANO
80 West 52nd Street, New York City

Estelle LIEBLING

SOPRANO
Studio: 145 West 58th St. New York
Tel.: 1787 Circle

MAY SCHEIDER STONE

SOPRANO
Voice Placing, Coaching, Diction, Repertoire
Vocal Studio: 127 West 58th St., New York
Telephone Circle 3681

PAUL EISLER

FORMERLY (TWENTY YEARS) ASSISTANT CONDUCTOR
METROPOLITAN OPERA CO., ASSISTANT CONDUCTOR
FRIENDS OF MUSIC. Among the artists who have coached
with Mr. Eisler are: JERITTA, FARRAR, EASTON, HEMPEL,
WHITFIELD, TIDDETT, the late ENRIQUE CARUSO and
many others.
Studio: Metropolitan Opera House Bldg.
1425 Broadway, New York

ANNA CASE

Famous American Soprano

Exclusive Management:
R. E. Johnston, 1451 Broadway, New York

LUCREZIA

BORI Metropolitan Opera House
New York

Baldwin Piano Victor Records

DR. LEVBARG'S INSTITUTE

For the Scientific Correction of
VOICE, SPEECH and HEARING DEFECTS
113 WEST 57TH STREET—SUITE 1409-10
Special Courses for Teachers and Students
in Voice Production
John J. Levbarg, M.D., Director
Circle 9593
1 to 5 p.m. daily
Mon. and Thurs. 8 to 9 p.m. Leshig 2460

HEMPEL

271 Central Park West,
New York City
Steinway Piano

Georgia Graves Made Most of Summer

Georgia Graves, opera, concert and oratorio contralto, spent six weeks of the past summer in the West, where she had fourteen public appearances, which were divided between various clubs, the National Dental Convention in Denver, concerts in Fort Collins, Col., and with the Denver Municipal



GEORGIA GRAVES

Band at City Park. (With the band Miss Graves sang the well known contralto aria from Saint-Saëns' Samson and Delilah, and Rasbach's Trees.) She scored a decided success, Henry E. Sachs, conductor of the band, highly praising her voice, method, tone production, phrasing and diction. In her recital at Fort Collins the contralto sang a long and exacting program which included, besides the Samson aria, German songs by Brahms and Grieg and English numbers by eight different composers. She was particularly successful with Sanderson's Quiet and Willeby's Coming Home. She won the unanimous favor of public and press.

During the coming season Miss Graves will sing with the Charlotte Lund Opera Company, will continue her church work and will appear with the Orpheus Club of Flushing (L. T.), singing the Brahms "Rhapsodie." On October 3 she appeared in a concert at the Hotel Plaza, New York, with Charlotte Lund, for the Scandinavian-American Foundation.

Gordon Quartet Series

The first of the series of three concerts to be given by the Gordon String Quartet in Town Hall this season, will take place on Saturday afternoon, October 25. During the season, first performances of works written especially for the quartet by Frederick Stock, Alexander Glazounoff and Emerson Whithorne will be heard. The quartet consists of Jacques Gordon, first violin and leader; Edwin Ideler, second violin; Josef Vieland, viola; and Nahoum Benditzky, cello.



KATHARINE IVES,

New York concert pianist, who recently returned from abroad, where she spent a summer of intensive study with Schnabel in Berlin, later enjoying a brief vacation in Paris. Miss Ives anticipates an extremely busy season, fulfilling engagements and preparing for her New York recital, in addition to her teaching activities with the Virginia Ryan Piano School in New York City.

VAN YORX**STILLMAN - KELLEY****John McCORMACK**

EDWIN SCHNEIDER, Accompanist
Direction D. F. McSWENEY
6 East 45th Street
Steinway Piano Used

THEO.—TENOR

Special attention to the speaking and singing voice in relation to the motion picture art. Member of the American Academy of Teachers of Singing. Studio: 4 West 40th Street, New York. Opposite Public Library. Tel. 4792 Penn.

Clementine De Vere SAPIO

Prima Donna
Formerly Metropolitan Opera, New York; Covent Garden, London; Theatre Royal, Madrid; La Scala, Milan; Grand Opera, Paris, etc. Principal English and American Festivals.

**Romualdo SAPIO**

Vocal Teacher
Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to celebrities.

VOICE DEVELOPMENT, STYLE, REPERTOIRE
Address 100 RIVERSIDE DRIVE, NEW YORK CITY Phone Endicott 8068

frederick jagel

tenor
METROPOLITAN OPERA COMPANY
Address care of Metropolitan Opera Company, New York

NORMAL SESSIONS

Feel Music—Know Music—Express Music
Courses in Trinity Principle Pedagogy, Musicianship and how to teach the Beginner to play in the First Lesson.
Sight Singing without "Do re me," "Intervals," "Numbers."
Send \$2 for Rhythm Lesson One and Constructive Music Book.
Associate Teachers in Every State.
Send for catalogue and Guest Card
Address EPPA ELLIS PERFIELD
121 Madison Ave. (30th St.), New York City Phone Bogardus 5163

VANNI-MARCOUX**Chicago Civic Opera Company**

Now singing with the Cennas Grand Opera Company and at the Monte Carlo Casino.
In the Spring at Paris Grand Opera.

**CYRENA VAN GORDON**

She is fulfilling the late Maestro Campanini's prediction: "You will be one of the greatest mezzo-contraltos of the age."

THE CONCERT GUILD
115 WEST 57TH ST. NEW YORK
DEMA HARSHBARGER
Baldwin Piano

GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, Director
COURSE IN CHURCH SERVICE PLAYING

Students aided in securing positions. Practice Organs

For full information write:
Registrar Guilmant Organ School, 51 Fifth Avenue, New York



Skalski Orchestra to Help Chicago Composers

Reuter Joins American Conservatory Faculty—Other Notes of Interest

CHICAGO.—At her opening recital of the season, Jessie B. Hall presented William Miller, tenor, at Kimball Hall, on October 7, before a most enthusiastic audience. A newcomer in our midst, Mr. Miller proved a fine tenor who should go far along the road which leads to success. His debut was a most successful one. Miss Hall, who through her management brought Barre Hill so forcefully to the fore, is looking after the interests of Mr. Miller.

The Young American Artist Series began its fifteenth season under Jessie B. Hall's management with a joint recital by Maxine Trestain, pianist, and Frank Tauris, baritone, at Curtiss Hall, on October 9.

SKALSKI ORCHESTRA TO HELP CHICAGO COMPOSERS

In order to give Chicago composers opportunity to hear their own works and thus enable them to get further inspiration and also to permit them to change their scores in order to eliminate defects in the orchestration the Skalski Orchestra is offering for native composers rehearsals at least once every month devoted to the reading of their scores. This, however, will apply only after a submitted score has been found worthy of such treatment. To receive this benefit, the composer must furnish the orchestra parts necessary.

HENRY E. VOEGELI'S TWENTY-SECOND SEASON

When he presents Jascha Heifetz in violin recital at Orchestra Hall, on November 2, Henry E. Voegeli will open his twenty-second season of concert management. During that month Mr. Voegeli will also bring Paderewski for a recital at the Civic Opera House on the 14th, and Winifred Christie, who will introduce to Chicago the Bechstein-Moor double keyboard piano, at Orchestra Hall on the 19th.

Other eminent artists whom Mr. Voegeli will present during the season are Gieseking, Kreutzberg and Georgi, Horowitz, Iturbi and Grainger.

RUDOLPH REUTER JOINS AMERICAN CONSERVATORY FACULTY

The American Conservatory has engaged Rudolph Reuter, the distinguished pianist, as a member of the piano faculty. Mr. Reuter entered upon his duties on October 1.

CHARLES L. WAGNER A VISITOR

Charles L. Wagner passed through Chicago during the past week on his return to New York from California, where he witnessed the performances of his new star,

Clare Clairbert, who made a sensation in opera on the Pacific Coast. Mme. Clairbert will give her first recital in Boston on November 4.

WALTER SPRY BEGINS PIANO NORMAL CLASSES

For his first piano normal class on October 9, at the Columbia School of Music, Walter Spry took for his subject, The Relation of the Physical and the Spiritual in Piano Study. Mr. Spry's very clear outline of his principles of study proved interesting and should be of great benefit to those present. He is one of the most successful teachers of piano in Chicago and has to his credit a long list of brilliant young pianists who have studied with him.

The normal classes will be held weekly during the season, and some of the topics to be discussed are: fundamentals in technical training; psychological treatment of the pupil; easier and middle grade pieces of Bach; phrasing and accentuation; recital numbers by American composers; keyboard harmony; how to improve the ability to read music; the Beethoven sonatas, and how to develop the faculty to memorize.

AMERICAN CONSERVATORY NOTES

Mischa Mischakoff, concert master of the Chicago Symphony Orchestra, and newly engaged teacher of violin in the conservatory, played with tremendous success at the October meeting of The Bohemians of Chicago. Mr. Mischakoff on this occasion was heard in compositions by Handel, Ravel, and arrangements from the classics by Ludwig-Auer. Artistic accompaniments were played by Harold Van Horne, professional student of Rudolph Reuter, of the Conservatory faculty.

William Nordine, well known singer and experienced teacher, has been engaged as a member of the voice faculty.

Marie Sidenius Zendt, of the voice faculty, sang the opening program of the season for the Woman's Club of Glencoe, Ill., on October 1.

Artist students from the piano class of Allen Spencer who have recently been elected to positions are Loraine Brittain, State Teachers' College, Natchitoches, La.; Merle Maupin, Ottawa College, Ottawa, Kan.

Maren Johansen Hattstaedt (Mrs. John R. Hattstaedt), soprano, appeared in recital at the dedication of the new organ of Hillsdale College, Hillsdale, Mich., on October 3.

The recent contest for scholarships in the Sacerdote Opera Classes resulted in the following awards: sopranos, Lucia Altonian, Pauline Stephanie and Genevieve Getling; contralto, Margaret Delaney; baritones,



JOSE ITURBI,

who arrived in New York last week after an exceedingly busy season of spring and summer concerts since he left America at the end of last season. The noted Spanish pianist has an extensive tour in America this year, and has brought with him some new music which is sure to arouse widespread interest.

Joseph Burger and Earle Wilkie. The opera classes under Edoardo Sacerdote meet for rehearsals on Monday and Thursday afternoons.

JEANNETTE COX.

METROPOLITAN OPERA ANNOUNCEMENTS

(Continued from page 5)

Grace Devine, Dorothea Flexer, Louise Homer, Eleanor La Mance, Carmela Ponselle, Ernestine Schumann-Heink, Gladys Swarthout, Marion Telve and Henriette Wakefield, mezzo-sopranos and contraltos;

Rafael Diaz, Beniamino Gigli, Frederick Jagel, Edward Johnson Rudolf Laubenthal, Giacomo Lauri-Volpi, Giovanni Martinelli, Edward Ransome and Armand Tokatyan, tenors; Mario Basiola, George Cehanovsky, Giuseppe Danise, Giuseppe De Luca, Alfredo Gandolfi, Everett Marshall, Friedrich Schorr, Millo Picco, Gustav Schützendorf, Antonio Scotti, Lawrence Tibbett and Clarence Whitehill, baritones; Michael Bohnen, Adamo Didur, William Gustafson, Pavel Ludikar, Joseph Macpherson, Pompilio Malatesta, Ezio Pinza, Siegfried Tappolet and James Wolfe, basses; Vincenzo Bellezza, Artur Bodanzky, Louis Hasselmans, Giuseppe Sturani, and Tullio Serafin, conductors.

Radio Lessens Artist's Concert Audiences, Says Paderewski

Paderewski talked to representatives of the press at his apartment in the Ritz Tower last week, and expressed himself as opposed to radio broadcast, at least for his own playing. He said that, as a result of his own experience, he was certain that the broadcast lessened the public attendance at his concerts.

He added to this that he did not feel that radio was to blame for the reduction in the study of piano, and placed the blame on the automobile, which, he said, constituted the most dangerous and pernicious competition music faces today. He stated also that the passion for speed was a form of intoxication and satisfies a psychological need; and that people who used to spend hours with music no longer have the nerves to do it.

As to his present concert tour in America, the pianist announced that he would give seventy-two engagements here, his first recital being at Carnegie Hall on November 1. Of American compositions he will play only some by Ernest Schelling and Schelling's transcription for piano of the prelude to Tristan. Paderewski will also (at one of

Schelling's Young People's Concerts) perform a number of his own compositions. He praised Schelling as a composer and said that the work done by the Young People's Concerts interested him because they are preparing future audiences for good music. "That is splendid," he added, "and I wish it could be extended."

Paderewski suggested something regarding the evolution of music when he made this reference: "The trouble with Polish composers of piano music is that they strive to be original. Originality must be spontaneous. That is why I do not play their music."

FOR YOUR CHICAGO RECITAL consult

BERTHA OTT, Inc.

Impresarii

Suite 3410, 20 No. Wacker Drive, Chicago
Halls available varying in capacity from 3,600 to 500. Careful attention given to debut recitals.
Write for full information

SCHOOL OF MUSICIANSHIP FOR SINGERS

Inc. by Board of Regents of N. Y. State

ADVISORY BOARD

Pasquale Anato
Hans Barth
Mrs. J. Philip Benard
Artur Bodanzky
Lucrezia Bori
Mme. Charles Cahier
Dorothy Caruso
Edward Johnson
Edith Fiescher
Beniamino Gigli
Frank Gilmore
Henry Hadley
Louise Homer
Sidney Homer
Henry Holden Huss
Richard Crooks
Arthur Judson
Dr. Otto Kinkeldey

GUILD OF VOCAL TEACHERS

HANS BARTH

Musical Director
Barbizon-Plaza, 101 West 58th Street, New York
Circle 4242

Intensive monthly courses on part, also full scholarships in

Thorough Musicianship, incl. Sight Singing.
Stage Fundamentals, incl. Speech Art and Roles.
Languages, incl. Conversation and Application in Song.
Lectures, on Fine Art of Singing and Acting.
The Art of Teaching.
Conquering nervousness.
Original thinking and expressing, and
Direct preparation for Concert, Church, Comic Opera and Grand Opera.

Contacts after graduation

Baldwin Pianos used

ANNA E. ZIEGLER

Founder and Director

ANDRÉ SKALSKI
CHICAGO MUSICAL COLLEGE
64 East Van Buren St. Chicago, Ill.

JOHN DWIGHT SAMPLE
FANNIE COLE
Soprano
ART OF SINGING

624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

Mr. and Mrs.

HERMAN DEVRIES
TEACHERS OF SINGING

Address
Mrs. Devries: Congress Hotel, Har. 3800
Mr. Devries: Chicago Musical College.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
BUSH CONSERVATORY
639 North Dearborn St. Chicago

HOWARD WELLS
Pianist and Teacher
Author of "THE PIANIST'S THUMB" and
"EARS, BRAIN AND FINGERS"
506 Fine Arts Bldg. Chicago, Ill.

DR. J. LEWIS BROWNE
DIRECTOR OF MUSIC
Chicago Public Schools

EMMA CANNAM
SOPRANO
Concert—Recital—Oratorio
"Voice of great beauty"
—Ernestine Schumann-Heink
501 McCormick Bldg. Chicago

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Bldg., Chicago

FLORENCE TRUMBULL
PIANIST
Assistant Leschetizky
Studio: 6557 KIMBARK AVE. CHICAGO

GORDON CAMPBELL
PIANIST—ACCOMPANIST—COACH
Repertoire for Vocalists and Instrumentalists
CHICAGO MUSICAL COLLEGE
Home Phone: Edgewater 8921

EDWARD COLLINS
Pianist—Composer
Conductor

64 East Van Buren St., Chicago, Ill.

Concert Direction
WOLFF and SACHS
 Established 1882
 Oldest concert managerial firm in Germany
 Berlin W. 9, Linkstrasse, 42
 Cable address: Musikwelt
 in affiliation with
WESTDEUTSCHE KONZERTDIREKTION
 H. DUBOIS and Dr. P. SCHNITZ
 Cologne, Stollwerkhaus
 Cable address: Westkonzert, Köln
 Managers of the Berlin Philharmonic Concerts
 (Wilhelm Furtwängler, Conductor)—Managers
 Bruno Walter Concerts—Directors of
 concert and operatic tours of many famous
 artists throughout Europe.
 Representatives of the Metropolitan Opera Com-
 pany of New York for Middle Europe

ZERFFI **TEACHER OF SINGING**
STUDIO:
 Voice Production 326A W. 77th St.
 without Interference New York
 Telephone Trafalgar 4385

HARRIET FOSTER **VOICE BUILDER and COACH**
CONTRALTO
 Studio: 251 W. 71st St. New York
 Phone: 6756 Trafalgar

CECILIA GUIDER **SOPRANO**
 BOOKING PRIVATE MUSICALS ONLY
 Address: 1947 Broadway, New York. Phone Trafalgar 2527

JOSEFIN HARTMAN VOLLMER
COACH AND ACCOMPANIST
 "The perfect accompanist."—Mrs. Schumann-Helk.
 215 W. 75th St., N.Y.C. Phone: Trafalgar 2377

TINA PAGGI **COLORATURA SOPRANO**
 Address: care of MUSICAL COURIER, 113 W. 57th St., N. Y.

ANNA EARNSHAW **SOPRANO**
 Mgt: Richard Copley, 10 East 43rd St., New York

ELSA LEHMAN
 INTERPRETER OF CHARACTERISTIC SONGS OF THE SOUTH
 Miss Lehman's work is especially adapted for
 Clubs and Social Functions
 EMILIE BARTER Exclusive Management
 Steinway Hall, New York City Circle 5253

MILO ROXAS **SINGING TEACHER AND COACH**
 For six years coach to
 Giovanni Martinelli
 Teacher of
 Della Samoiloff
 703 Steinway Hall
 Circle 5161

EDWIN FRANKO GOLDMAN
CONDUCTOR THE GOLDMAN BAND
 "A Symphony Orchestra in Brass"
 Personal address: 292 Riverside Drive, New York

J. Fred WOLLE **CONCERT ORGANIST**
 Bethlehem Pennsylvania

ELIZABETH QUAILE **Teacher of Piano**
 Classes in Pedagogy and Interpretation
 425 East 86th Street : : New York

PIETRO YON

WORLD FAMOUS ORGANIST

Recitals—
 Master Classes—
 Private Lessons

Address Secretary
 852 Carnegie Hall, New York

Karl Krueger Begins Concerts

Karl Krueger, conductor of the Seattle Symphony Orchestra, announces the appointment of Robert Quick, formerly of the Chicago Symphony Orchestra, as concertmaster. Mr. Quick is American born and one of the most brilliant of the younger generation of American violinists. He has appeared with great success as soloist with the Chicago Symphony Orchestra.

The season of the Seattle Symphony opened on September 29 and will continue until February 16. The orchestra will tour for five weeks after the close of the season. Karl Krueger, who has directed the orchestra since its reorganization in 1926, continues as its conductor. During the past summer Mr. Krueger appeared as guest conductor with the Hollywood Bowl and the Philadelphia orchestras.

The soloists for the Seattle season will be Walter Gieseking, Toscha Seidel and Florence Austral. Two additional soloists not yet announced will participate in the concert version of Saint-Saëns' Samson and Delilah, on November 17.

Works to be heard for the first time this year in Seattle will be Borodin's First Symphony; Ravel's Bolero; Adventures in a Perambulator by John Carpenter, Istar Variations by d'Indy; Symphony by Roussel, Nuschi-Nuschi Dances by Hindemith, Variations on a Theme by Tallis for double string orchestra by Vaughn Williams, Upon Hearing the First Cuckoo in the Spring by Delius, Grainger's Nordic Princess, and Krein's Hebraic Rhapsody. A work which will have its first hearing in America is Felix Weingartner's orchestral setting of Beethoven's Hammerklavier Sonata.

Johnson to Sing Boheme in Brooklyn

Edward Johnson, who is entering upon his ninth season as one of the leading tenors of the Metropolitan Opera Company, will interrupt his annual fall concert tour to make special operatic appearances. Hitherto it has been Mr. Johnson's custom to devote the early part of the season entirely to concert work, returning to the Metropolitan in January. This year, however, his first role will be Rudolph in La Boheme at the opening of the Brooklyn season of the Metropolitan Opera Company, October 28. No further operatic announcements have been made to date.

The tenor will resume his tour early in November, and continue in recital throughout the United States and Canada until the last of December. Mr. Johnson's itinerary includes a series of engagements on the Pacific Coast, as well as numerous dates in the eastern states and in his native Canada. An appearance in Washington, D. C., on November 8, has recently been added to his schedule. Four other recitals are already booked for November, including one in Boston.

At the conclusion of his concert tour the tenor will return to New York for rehearsals at the Metropolitan, where he will appear until the spring of 1931. As has been announced, Mr. Johnson will sing the tenor role in the premiere of Deems Taylor's new opera, Peter Ibbetsen, which is scheduled for production at the Metropolitan in January or February.

Louis Van Hes Comes to New York for an Extended Sojourn

Louis Van Hes, lyric tenor and prominent London vocal teacher, has just arrived in New York for an extended visit. It is possible, indeed, that he may accede to the requests of friends and remain here permanently.

Mr. Van Hes gives his valuable instruction not only to singers but to speakers, lecturers and elocutionists as well. His courses include voice production, breath control, diction, interpretation, elocution and public speaking. Among his successful pupils is Lewis Silkin, member of the London County Council, who has publicly acknowledged the outstanding value of the instruction received from Mr. Van Hes as an aid to his public speaking. Another, Marie Burke, renowned soprano and musical comedy star, gives credit to Mr. Van Hes for keeping her voice in splendid condition in spite of the "bad tempered scenes" she has to play in Wildflower. Many such prominent people were on the Van Hes student list in London.

As a singer Mr. Van Hes has received numerous enthusiastic press comments. His arrival in America is a matter of interest and no doubt his stay here will be prolonged.

John Powell Opens Season

John Powell, American pianist, opened his season with a recital in Shreveport, La., on October 13. Two days later, he was heard in a recital at the Mississippi Woman's College in Columbus, Miss.

DOROTHY CARUSO

has discontinued her recording studios at
 143 East 62nd Street, New York City

Mrs. Caruso desires to state that the closing of the studios was not due to failure of the business, a decline in recording or to her personal wishes, but because of her disapproval of the business methods of others associated with the source of supply of the recording machines.

M. VALERI

TEACHER

of many famous vocalists

Studio: 2345 Broadway New York
 Telephone 2232 Endicott

NANÀ GENOVESE

MEZZO-SOPRANO—TEACHER OF SINGING

Voices Wanted for Singing Club and Radio Appearances.

Unusual Opportunities.
 By Appointment Only

CHARLES HACKETT

TENOR—Chicago Opera

Management:
CIVIC CONCERT SERVICE, Inc.
 Dema E. Harshbarger, Pres.
 20 Wacker Drive,
 Chicago, Ill.

SAN-MALO

VIOLINIST

NOW TOURING EUROPE, IN AMERICA JANUARY 1931

Management:
CHARLES L. WACHNER
 511 Fifth Ave.
 New York
 Baldwin Piano
 Victor Records

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALLI-CURCI



SCHIPA



RETHBERG



TIBBETT



MENUHIN

MANAGEMENT

Evans and Salter

**113 WEST 57th STREET
 NEW YORK**

MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown

Training Teachers and Supervisors of Music

The Need of Teaching and Administrative Ability With Suggestions as to How This Can Be Guaranteed

BY PETER W. DYKEMA

Professor of Music Education, Teachers College, Columbia University, N. Y. C.

IS EDUCATION A SCIENCE?

To what extent may we claim that teaching and administering music have attained the status of science—that is, a body of knowledge and procedures, the reasons for which are definitely understood and the outcomes of which may be definitely predicted? Are we in a position to maintain that teaching and practicing medicine are equally well understood, that we know as much about educating a person as we do about keeping his body fit? Even though the answer to this question be "no," we certainly cannot fail to state that remarkable ad-

vances have been made in the past quarter century, and that the time is not far distant when the answer will be far nearer an affirmative one than it now is.

SCIENCE AIMS TO PRODUCE SURETY

In the meantime we may note one aspect of the striving to place our profession upon a scientific basis—namely, the insistence upon a greater guarantee of success in those who enter upon the teaching career. This is due both to the increasing application to teaching of recent striking formulations in biology, psychology, sociology, and the philosophy of education, and to changing conditions in the teaching profession. So long as it was difficult to find enough teachers to fill available positions, so long as the demands made upon the teachers were slight and the recompense small, the frequent appearance of a poor type of teaching and even complete failure was to be expected. But the sweep and extent of our field today, the responsibilities of our positions, the new importance of music in the lives of our people, the immense sums of money that are being spent for music in its various forms and the generous and mounting salaries for men and women who are teaching music, have made it imperative that our training institutions should be in a position to come much nearer to guaranteeing success in their graduates than they have been able to do in the past.

THE RELATIVE IMPORTANCE OF MUSICAL AND PEDAGOGICAL QUALITIES

This paper is planned as part of a discussion on the training of teachers and supervisors of music. It takes for granted that the person discussed in relation to the possession of proper teaching and administrative powers is sufficiently musical to warrant entering the profession of school music teaching. Nevertheless, in discussing teaching and administration (for brevity, we may temporarily include the latter term in the former, especially since we shall later show the intimate relationship between teaching and administration), some mention must necessarily be made of this musical aspect, in order to establish comparative values. How much does musical power count as compared with teaching power? Which is more important, the musician or the teacher? Insofar as these can be dissociated the question may be answered, Yankee-fashion, by asking another, namely, which is more important with the teacher of music, what he is or what he can do or can get others to do?

If we must choose, we must necessarily decide in favor of the latter alternative in each case. As far as teaching is concerned, in other words, music and music ability, knowledge about music, ability to perform music, are necessary not as themselves but as background. Whatever may be the power of a person to appreciate music, whatever may be his knowledge about music, whatever may be his power to produce music, to sing, or to play, or even I

will say to conduct, or to read score, or to transpose, or to compose, or to do anything else that you may think of in connection with music, is and ever shall be from the point of view of teaching only one thing, namely, background.

If I may now address you as teachers, may I say that what you are personally may serve to cause you to rise in the estimation of the people whom you are instructing, may cause you to receive a very worthy position in the social life of the town so that you are asked to sing in the church choir, or to be soloist or organist, may cause you to be asked to the finest musicales, to be consulted on questions of what the concert course of music in your town shall be, may cause you to be asked to play in chamber ensembles—to engage in a large number of other delightful activities, but from the point of view of what you do in the classroom, in the schools, all that is background and nothing but background. If it does not function in making you a better teacher or administrator, from this point of view, not from that of the personal life of the teacher, it is merely material upon which you may draw, to which you may revert for your inspiration, for your illustrations, for your knowledge of what to do. All of these are usually desirable and valuable for the enrichment of your life, but from the point of view now of teaching they are to be regarded as background, as source material.

(To be continued next week)

Newer Practices and Tendencies in Music Education

APPLICATION OF PRESENT TESTS AND MEASUREMENTS TO PROBLEMS OF EDUCATION

By C. A. Fullerton
TOPIC NO. 5

The title of this portion of the Council Report bears witness to the fact that the "Why Test?" and "What Music Tests Are There?" stages are being replaced by that of "How Can I Apply the Available Tests to My Problem?"

The title also indicates the emergence from a period of haphazard giving of any tests that came to hand, especially if they purported to show how much "talent" our students had, merely to satisfy curiosity.

One of the important things to be done is to develop an attitude toward the use of tests similar to that which is becoming current concerning supervision. Both are primarily and essentially means of helping us improve our teaching technique—of adapting our materials and procedure to the needs, interests and capacities of our pupils. Some of the very practical results that will follow from the use of tests for this purpose and in this spirit are these:

(1) The revision of our courses of study in accordance with objectives based on what we discover children actually can accomplish at each grade level, instead of what we think they ought to accomplish.

(2) Provision for a differentiated curricu-

lum in music to fit the needs and capacities of our children.

(3) The evaluation of different methods and materials not on the basis of opinion and empirical judgment, but on the basis of experimentation carried on according to the principles underlying scientific educational research, which include such things as controlled experimental conditions, accurate objective measurement of results, and the careful treatment and reporting of statistical and other data.

(4) The development of complete, diagnostic tests over small units of material—tests which are objective, easily administered, which may be graded quickly, and which will show exactly what each child does not know or cannot do. Such tests not only suggest the necessary teaching procedure to follow; they also act to prevent waste of time in over-learning some things and under-learning others.

And what is more important, by crystallizing our thinking in terms of what we want to accomplish and by showing us precisely what points we need to stress, they make for more efficient teaching, and save precious minutes.

The music supervisor and teacher cannot escape the measurement of her teaching. It is continually being evaluated by superintendents, principals, school boards, the public, either by comparison with other schools or on the basis of some subjective opinion or belief as to what should be done.

The testing movement simply substitutes for these subjective estimates a more accurate, objective picture of what is happening in the class room. If the picture is a poor one, it will show where in the chain are the weak links that must be forged stronger. If the picture disclosed is a good one, the supervisor can approach her superintendent with facts that show why the music department should receive continued support.

Carl Fischer to Handle Oxford University Press Publications

The Oxford University Press, publishers of a great deal of music used in the public schools, has made the announcement that an agreement has been signed with Carl Fischer, Inc., of New York, whereby the entire music catalog, hitherto managed by the Oxford University Press, will from now on be handled entirely by Carl Fischer, Inc. This music catalog includes the publications of the Oxford University Press of London and New York; Paterson's publications, London; the Arnold Series, and the works of Arnold Bax published by Murdoch & Murdoch, London.

Duncan McKenzie, who has managed the Music Department of the Oxford University Press of New York, will continue to manage the Oxford catalog for Carl Fischer, Inc.

Offices of Music Supervisors' National Conference in Chicago

The executive offices of the Music Supervisors' National Conference, for two years past located in Ithaca, have been moved to Chicago, with Mr. C. V. Buttlemann as managing-editor and executive secretary. The new address is 64 East Jackson Boulevard, Suite 840, Chicago, Ill. All communications pertaining to the business of the National Conference should be addressed there.

Be sure to read
Theodore Stearns'

Music, the Eternal Guardian of Romance
beginning in this week's issue

NOTED EDUCATORS



VICTOR DE GOMEZ,

who is director of the cello department of the Cleveland Institute of Music and first cellist of the Cleveland Orchestra. In addition to teaching and concert appearances, De Gomez is a member of numerous ensemble groups, including the Cleveland Trio (with Beryl Rubinstein and Josef Fuchs), and the Cleveland String Quartet (with Rudolf Ringwall, Carlton Cooley and Josef Fuchs). He was formerly of the Philadelphia Orchestra and on the staff of the Philadelphia Conservatory of Music and the Zeckwer-Hahn Academy of Music. He studied with Willem Willeke of New York. Beside his duties as department head and teacher of cello, Mr. De Gomez trains cello students in repertory.



Lily Pons

Coloratura Soprano—Metropolitan Opera Company

MANAGEMENT
METROPOLITAN MUSICAL BUREAU
551 Fifth Avenue
(corner 45th St.)
New York

REINALD WERRENATH BARITONE

Management NBC Artists Service
George Engles, Managing Director

711 Fifth Avenue, New York City

SEASON 1930-1931

MAAZEL

Chicago Tribune—"MAGNIFICENT PERFORMANCE"
New York Times—"RHYTHMIC FIRE AND SPLENDID ENERGY"
Sioux City Tribune—"AN UNFORGETTABLE INTERPRETATION"

Concert Management Vera Bull Hull, Steinway Building, New York
For Europe: George Albert Bachaus, Berlin

Music, the Eternal Guardian of Romance

(Continued from page 10)

esque men were really the first newspapers. They preferred to sing about warlike deeds, romance and fairy stories instead of just talking about them, because they loved to sing and also it made them more popular. People liked to hear singing just as today a great many more people go to concerts than to lectures. But while these castle-to-castle travelling singers generally sang about the same subjects, each one added to, or changed, the melody to suit his own voice or taste. A far more important development in music had meanwhile occurred through the spread of the early Christian church from Constantinople to the British Isles and from Egypt as far north as the Elbe River in Germany. The chants, hymns and chorales that even then were so necessary a part of the church services had to be sent in some definite, accurate form to the various places of Christian worship that were being established all over Europe and not left to the unreliable musical memory of bishops and monks newly appointed to conduct services in far-lying districts. It was Guido's systematizing of musical notation that came to the rescue at this time and made it possible for church music to be pretty accurately set down, copies made by the hands of monks and then sent out to distant churches with some assurance that they would be chanted there the same way they were chanted in Rome. Bear in mind that the first written music was for the voice alone.

THE BIRTH OF HARMONY

Meanwhile thoughtful musicians of those days noticed that when any group of men sang a song, some of them invariably sang a fourth or fifth (four or five tones) higher than the others. This was because male voices are naturally either tenor or baritone, and the tenor voice is physically pitched five tones higher than a baritone's. When soldiers sing a marching song without a band they always sing in two different keys and think they are singing in the same key, unless the whole regiment consists of tenors or only baritones—which is not likely. This rule does not apply to women's voices, for untrained sopranos and altos easily sing in unison, no doubt because women are instinctively better musicians than men. Another thing that experimentalists of the middle ages observed was that, while a tenor sounded as if he were singing exactly the same tone as the soprano, he was really singing the same tone an octave lower than the soprano.

"All this being the case," the early composers argued, "why not write our chorales

for several different voices instead of one, and so make our music richer and more interesting?"

This is precisely what they did, and thus harmony came into being, and today when you hear a big chorus sing in grand opera or in oratorio, and when you listen to a male quartet or an orchestra and wonder how rich and full of different tones it is—all beautifully moulded together like a tapestry or a lovely colored mosaic—remember that it is the harmony that makes that impression—harmony that started nearly a thousand years ago with only two different tones sung simultaneously.

(To be continued in next week's issue)

Yolanda Greco's Program

Yolanda Greco, Italian harpist, who opened her 1929 musical season at Town Hall and followed this with a successful tour, presented last season programs of all-Italian music from Palestrina and other old masters of the XV, XVI and XVII centuries, to the contemporary Italian composers, Respighi, Pizzetti, Malipiero, Busoni and Casella.

In contrast to these programs, Miss Greco has chosen for her coming season, works from noted composers of Germany, France, Russia, England, and the United States, featuring Concertstuck, by Van Vlim; Dances, by Debussy; Chorale et Variations, by Widor; Fantasy, by Rimsky-Korsakoff; Concerto for harp, flute and piano, by Mozart; and two numbers by MacDowell and Nevins, transcribed for harp by Pinto.

Several engagements have already been booked for Greco and her Harp Ensemble as assistants to vocal soloists. The personnel of her Harp Ensemble includes: Mary Brubaker, soloist with Creator's Band; Mignon Laird, whose harp work was specially noted by the press in the late musical review, Who Cares, and who will be featured by the Shubert Syndicate in a new musical production scheduled for a New York opening after the holidays; Elizabeth Blewitt, talented young American harpist, who was enthusiastically received in a joint recital with Maria Montana, soprano, at the Ocean Grove Auditorium, and who will fulfill return dates as soloist with the Bethel Choral Schumann Society, and at a recital in Newark the latter part of November; Mabel Cameron, popular professional harpist from California; Frances H. Wagner, harpist and organist, who was awarded the harp scholarship at the New York College of Music; Billie Meagher, Victoria Brown, Helen Harrison, Laura Perlicht, Elizabeth Darrow, and Agnes Ramirez, brilliant Spanish harpist, who will make their debut at Town Hall later this season.

The first engagement of the Yolanda Greco Harp Ensemble will take place on November 16, in Jersey City, with the Bergen Reformed Church Choral Society.

Sylvia Lent Makes Berlin Debut

According to word received from Berlin, Sylvia Lent made her debut there on October 7 and won the hearts of her audience by her superb playing. The charming young violinist presented a program which included Ernest Bloch's violin sonata and concertos by Mozart and Saint-Saëns.

ZECKWER-HAHN Philadelphia Musical Academy

61 years of continued success in training musicians
All branches including Church and Public School Music
For year book, address
Frederick Hahn, President-Director
1617 Spruce Street Philadelphia

ESTABLISHED 1857



PEABODY CONSERVATORY

OTTO ORTMANN, Director
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed

1892

ITHACA Conservatory of Music

Degree Placement Bureau

1900

GRANBERRY

PIANO SCHOOL
ARTISTIC PIANO PLAYING
Practical Training Course for Teachers.
BOOKLETS—149 EAST 61ST STREET, NEW YORK

OBERLIN CONSERVATORY

Founded in 1865
FOUR YEAR COURSES IN ALL BRANCHES OF MUSIC
BACHELOR'S DEGREE — MASTER'S DEGREE — TEACHER'S CERTIFICATE
Unexcelled cultural and musical advantages. Dormitories. Complete and modern equipment.
Limited enrollment.
For catalogue and year book address: FRANK H. SHAW, Director, Oberlin, Ohio

LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE
CARL J. WATERMAN, Dean Appleton, Wisconsin

PROVIDENCE COLLEGE OF MUSIC

(Formerly Hans Schneider Piano School)

WASSILI LEPS, Director

Lorette Gagnon, Secretary

Departments in PIANO—VOICE—VIOLIN—ORGAN
NORMAL COURSE

509 Westminster St., Providence, R. I.

Telephone: Gaspee 0997

NEW YORK COLLEGE OF MUSIC

Fifty-Second Year 114-116 EAST 85th STREET Incorporated 1878

Under the University of the State of New York
CARL HEIN, Director AUGUST FRAEMCKE
All branches of music leading to teachers' certificates, diplomas and degree Doctor of Music. Classes in harmony, counterpoint, composition, sight-singing, etc., commence week of October 6th. Students for individual instruction may enter any time during the season. Scholarship examinations for worthy and talented pupils Tuesdays and Thursdays at two o'clock. Send for catalogue addressing Department A.

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Modern Courses in All Branches of Instrumental and Vocal Music and Dramatic Art

Eminent Faculty of 130 44th Season Catalogue Mailed Free
John J. Hattstedt, President KIMBALL HALL, CHICAGO, ILL.

MARCHESI SINGING ACADEMY

Read her book "SINGERS PILGRIMAGE" Paris: 202 Rue de Courcelles
In preparation: "SINGERS Credo AND CATECHISM"

INSTITUTE OF MUSICAL ART OF THE JULLIARD SCHOOL OF MUSIC

120 Claremont Avenue New York City
FRANK DAMROSCH, Dean—A school for serious students. All branches. Moderate tuition fees.
SPECIAL ANNOUNCEMENT—A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education. Catalogue sent on request.

The Clebeld Institute of Music

Four year degree courses, Opera School, Orchestra School
MRS. FRANKLYN B. SANDERS, Director 2827 Euclid Avenue, Cleveland, Ohio

MASTER INSTITUTE OF THE ROERICH MUSEUM

MUSIC—PAINTING—SCULPTURE—ARCHITECTURE
OPERA CLASS—BALLET—DRAMA—LECTURES
Send for Catalog C
310 Riverside Drive Phone: Academy 3860
Clarkson 1717 New York

PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART, 133d Street and Convent Avenue, New York
Justine Ward Method, Courses I, II, III, IV, V
Gregorian Chant (Music IV)
Gregorian Accompaniment
Liturgical Singing and Choir Conducting
Theory, Ear Training, Sight Reading, Melody Writing
Harmony I, II—Counterpoint I, II
Polyphony—Boy Choir—Musical Appreciation
Vocal Production—Organ—Violin—Piano
Lessons in all the above subjects privately or in class
For further information, address the Secretary—Brooklyn 3000

COLLEGE OF FINE ARTS

SYRACUSE UNIVERSITY
Four-Year courses in Piano, Voice, Violin, Organ, Cello, Composition, and Public School Music
Leading to the degree Bachelor of Music
Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates
For bulletin address Dean H. L. BUTLER, Syracuse University, Syracuse, N. Y.

La FORGE-BERUMEN STUDIOS

VOICE PIANO
La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero and Messrs. Lawrence Tibbett and Harrington van Hoesen. Also endorsed by Dr. W. J. Henderson.
14 West 68th St., New York, N. Y. Telephone: Trafalgar 8993

ROBERT BRAUN

Director
FACULTY OF FIFTY Pottsville, Pa.

American Institute of Applied Music

Highest Type of Musical Instruction for Professional or Amateur
SPECIAL COURSES IN PEDAGOGY
under Kate S. Chittenden, Dean, and a competent corps of teachers
R. Huntington Woodman, Theory and Composition
230 WEST 59th ST., NEW YORK CITY Fall Term Oct. 6 Telephone Circle 5329

Cincinnati Conservatory of Music

Founded 1887
AFFILIATED WITH THE UNIVERSITY OF CINCINNATI
Over three score years in the front rank of American Music Schools
Piano, Voice, Organ and all Orchestral Instruments, Opera, Orchestra, Theory, Composition, Public School Music (accredited), Languages, Drama and Dancing
Degrees, Diplomas and Certificates granted
Ideal Dormitories on ten-acre campus
BERTHA BAUR, President and Director Highland Ave., Burnet Ave. & Oak St., Cincinnati, Ohio
Burnet C. Tuthill, General Manager

PAUL EISLER RETURNS FROM THE COAST

Among Other Activities He Conducted the Opening of the
New Greek Theatre There

Paul Eisler, vocal instructor and coach, has returned from a three months' stay in



PAUL EISLER

Los Angeles, where, among his other activities, he conducted the grand opening performance of the Greek Theater in Griffith Park on September 25. This theater is a gift of Colonel Griffith to the city of Los Angeles.

On that evening the building was filled to capacity, seating 4,600 persons, and all were there by invitation. The two orchestral selections were The Fledermaus Overture and the Schubert Unfinished Symphony. Among the soloists were Alice Gentle, soprano, and Jose Mojica, tenor.

Mr. Eisler states that the acoustics of the new theater are perfect, and that the atmosphere and decorations of the hall are superb. The stage equipment is most modern and is adaptable to opera, operetta, concert, drama, and, in fact, all theatrical purposes.

Mr. Eisler is now busily engaged composing the music for a big film drama for which he has had a special order. Of course he is

teaching in his studios in the Metropolitan Opera House building, coaching artists. And perhaps there is none better fitted for this type of work than Paul Eisler, who for twenty years was assistant conductor at the Metropolitan Opera House and is assistant conductor of The Friends of Music.

Among the many artists who have coached with Mr. Eisler are Maria Jeritza, Geraldine Farrar, Florence Easton, Frieda Hempel, Clarence Whitehill, Lawrence Tibbett, Caruso, and many others.

De Donath Associate Conductor at Roxy's

Jenő de Donath, well known as conductor, composer and violinist, is now associate conductor at Roxy's Theater in New York. Before coming to America a number of years ago, Mr. de Donath was a member of the faculty at the Conservatoire de Budapest and at the Academy de Musique, Geneva, and conductor of the Symphony Orchestra of Interlaken, Switzerland. Since coming to this country he has achieved success here in the three capacities of conductor, violinist and



JENO DE DONATH

composer. For some time he has been conductor of the Fox Theater Orchestra in Philadelphia, and with the opening of Radio

BANCROFT HALL,
BANCROFT HOTEL,
WORCESTER, MASS.

This hotel is the center of practically all the social activities during the annual music festivals in this city. Roy L. Brown, manager of the hotel, may always be counted upon to act as gracious host as well as a capable executive. The Bancroft is equipped with rehearsal rooms and an auditorium which for several years has been the scene of concerts and recitals. Mrs. Benjamin Snow, of Worcester, will present a series of musical events in this hall during the present season.



Station WHAT he became its musical counselor. Mr. de Donath's engagement at Roxy's Theater will in no way interfere with his duties at WHAT as counselor and director of the Public Ledger Concert Orchestra, heard over the radio every Sunday evening. At a recent WJZ concert given by Roxy's Gang, Dorothy Miller sang one of Mr. de Donath's songs, Would You Care?

NEW YORK CONCERT ANNOUNCEMENTS

Saturday, October 18

Severin Eisenberger, piano, afternoon, Carnegie Hall.
Philharmonic-Symphony, evening, Carnegie Hall.
Katherine Bacon, piano, afternoon, Town Hall.
Harold Bauer, piano, evening, Town Hall.
Walter Gieseking, piano, evening, McMillin Theater.

Sunday, October 19

Gigli, song, afternoon, Carnegie Hall.
Erika Morini, violin, evening, Carnegie Hall.
Frieda Hempel, song, afternoon, Town Hall.
Agnes Boone and group, dance, evening, Guild Theater.

Monday, October 20

Lener String Quartet, evening, Carnegie Hall.
Beethoven Association, evening, Town Hall.

Tuesday, October 21

Philadelphia Orchestra, evening, Carnegie Hall.
Emerson Conzelman, song, afternoon, Town Hall.
Rudolph Gruen, piano, evening, Town Hall.
Karl Kraeuter, violin, evening, Barbizon-Plaza.

Wednesday, October 22

Alfred O'Shea, song, evening, Carnegie Hall.
Harold Samuel, piano, evening, Town Hall.

Thursday, October 23

Philharmonic-Symphony, evening, Carnegie Hall.
Winifred MacBride, piano, evening, Town Hall.

Friday, October 24

Philharmonic-Symphony, afternoon, Carnegie Hall.
Emma Otero, song, evening, Carnegie Hall.
Gertrude Bonime, piano, assisted by Georges Barere and his Little Symphony, evening, Town Hall.

Gordon String Quartet, evening, Washington Irving High School.
Ray Porter Miller, song, evening, Steinway Hall.

Saturday, October 25

Children's Symphony Concert, morning, Carnegie Hall.
Kreisler, violin, afternoon, Carnegie Hall.
Mary Garden and Walter Gieseking, evening, Carnegie Hall.
Gordon String Quartet, afternoon, Town Hall.
English Singers, evening, Town Hall.
Mischa Levitzki, piano, evening, Washington Irving High School.

Sunday, October 26

Philharmonic-Symphony, afternoon, Carnegie Hall.
Harry Melnikoff, violin, evening, Carnegie Hall.
Louis Graveure, song, afternoon, Town Hall.
Friends of Music, afternoon, Metropolitan Opera House.

Monday, October 27

Maria Safonoff and Julia Mery Gilli, evening, Town Hall.

Tuesday, October 28

National Orchestral Association, afternoon, Carnegie Hall.
Ossip Gabrilowitch, piano, evening, Carnegie Hall.
Arthur Warwick, piano, evening, Town Hall.
Frances Sebel, song, evening, Barbizon-Plaza.
Alfredo Warsaw, song, evening, Park Central.

Wednesday, October 29

Jan Smeterlin, piano, evening, Carnegie Hall.
Olga Averino, song, evening, Town Hall.

Thursday, October 30

Philharmonic-Symphony, evening, Carnegie Hall.
Henri Temianka, violin, evening, Town Hall.

Friday, October 31

Philharmonic-Symphony, afternoon, Carnegie Hall.
Jose Iturbi, piano, evening, Carnegie Hall.

The Center for Modern Music

J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH STREET
LONDON, W. 1
Complete Catalogues post free on application

ALBERT MORINI

MANAGER
of Concerts and Operatic Attractions

42, rue Pasquier, PARIS
CABLE: KONZMORINI 118, PARIS

EUROPEAN MANAGER OF: The Hampton Choir of
Hampton Institute. The Dayton Westminster Choir

WILLIAM J. SIMMONS

Baritone

CONCERT — ORATORIO — RECITAL

Vocal Studio: 127 West 75th Street, New York City

Telephones: Trafalgar 8260 and Endicott 1185

GEORGE CASTELLE VIRGINIA

Voice

Coach and Accompanist

Teacher of HILDA BURNS (Chicago Opera), ELISE HURLEY (N. Y. M. C. and Nat. Opera Club winner), ROBERT WINDSFELD (Carnegie Foundation winner) and many other prize winners.

STUDIOS:—1911 EUTAW PLACE, BALTIMORE, MD.

Mr. Castelle is on the faculty of the Peabody Conservatory, Baltimore, and the Mondsee Austro-American Conservatory, Mondsee, Austria

OPPORTUNITIES

The Vanderbilt Studios

of New York
Mabel Duple-Scheele, Proprietor
13-15 East 38th Street

Resident, non-resident studios, with or without bath. Large, teaching studios with bath, \$70 up, also rooms without bath \$40 up.

Piano studios rented by the hour.

Telephones, Lexington 8998 and 10125

VANDERBILT STUDIOS INN

At 13 East 38th Street

Excellent food at moderate prices
Under Expert Japanese Management

WANTED—Workers to become Fundamental Voice Teachers. "Perfect Center" in Voice, (ten to twenty lessons), immediate and daily improvement. You acquire "Perfect Center" in voice, you become a vocal authority and can impart "IT" to others. This is the Sound and Voice Age—become "The Voice Teacher" in your community. Address La Forest, 710 Carnegie Hall, New York. Telephone Circle 0272.

SECRETARY WANTED—Well known concert pianist will exchange instruction with gifted young pianist in return for part-time secretarial work. State experience and qualifications. Address: "S. H. S." care of MUSICAL COURIER, 113 West 57th Street, New York.

TO SUBLET—Attractively furnished studio in Hotel Ansonia—on Wednesdays and Saturdays throughout the coming season. Reasonable rental. Hardman Grand Piano. References. Address: "S. R. H." care of MUSICAL COURIER, 113 West 57th Street, New York.

PIANIST-COMPOSER, national reputation, editor, reviser piano compositions for leading music publishers, wishes part time connection of similar work, or position as director of music or piano department in private school in or near New York. Highest endorsement of Godowsky, etc. Address: "R. W. F." care of MUSICAL COURIER, 113 West 57th Street, New York.

METROPOLITAN OPERA HOUSE STUDIOS: Beautiful two room unfurnished housekeeping studio, hardwood flooring throughout, private bath; for lease by the year. Several small studios are also available part time by the day, half day or monthly. Can be arranged for by calling at 1425 Broadway, New York, inquire Mr. Black, Manager. Telephone Pennsylvania 2634.

DATES IN TOWN HALL—I have two dates in Town Hall for the middle of November, four days apart, which I would like to dispose of. Address: "V. R. K." care of MUSICAL COURIER, 113 West 57th Street, New York.

YOUNG MAN (Filipino) with glowing ambition to improve singing voice will exchange service as cook in private family for lessons under competent vocal teacher. Small salary for laundry expenses. Write "A. J. L." care of MUSICAL COURIER, 113 West 57th Street, New York.

SECRETARY—Young lady experienced in secretarial capacity to artists of music profession. Educational background, stenography. Services available for full or part time. Address: M. Myers, 19 West 69th Street, New York.

MUSIC STUDENTS! Here is your long awaited opportunity to be affiliated with a well known musical club, which has your interest at heart. Debuts arranged for the well equipped—also vocal scholarships with established teacher—engagements secured. Call mornings and meet the secretary or write 817 Steinway Hall, New York.

PIANOS FOR RENT

The famous MATHUSHEK, "Known for Tone," and other Small Uprights and Small Grands. Musicians, Teachers, Piano Students will find splendid instruments in our Rent Stock. Used Small Uprights, \$4 up; Used Small Grands, \$10 up. MATHUSHEK, 37 W. 37 St., New York.

PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

The Post-Labor Day Boom—Better Times Only for Those Who Help Create Them—The New Selling Era and the Future of the Piano.

The writer is in receipt of a postal card from an old piano man (at least he writes he is an "old piano man," but it is doubtful if he is), asking, "Where is that boom you predicted would come after Labor Day?"

Well, that is a poser after all that has appeared in this department during the past months. Evidently, at least one piano man prepared to have a good time seeing his "clerks" waiting on the piano customers that poured in the day after that imaginary line denoted by the words Labor Day, taking it easy, and counting on the profits made on a basis of 100 per cent. markup without any regard to the overhead and the collecting the past due, or the meeting of maturities.

It is the old, old story in the piano business. Those who did big business never seemed to realize what a good thing the piano was. The business was so easy that when hard times overtook us, the piano men of leisure, golf fiends, etc., forgot that the piano game was so easy. It was not hard to handle the business in the way some carried on, buying carload lots, selling them on any old terms, without any regard to the kind of people sold to, the one aim being to gather in as much instalment paper as possible, and then allowing that paper to act as a basis for obtaining other carload lots, and these in turn sold on the same old basis, "paying" for the first carload lots obligated for by renewals.

Selling Mistakes of the Past

The dealers did not realize that a day to pay would eventually arrive. The manufacturers were told in statements there was so much paper in hand, and credits were given to dealers with paper 50 per cent. past due, and some of it running even to a higher percentage than that. Repossessions were seldom made, for that cut a hole in the assets, so-called, and when the day of reckoning arrived, other manufacturers would take orders, and so the net spread until there was the holding of thousands of dollars of paper that was worth about 50 cents on the dollar.

All this can be talked about at this time, for the days of recklessness in piano selling have passed. Those who remain in the business will have to carry on in a different manner. This is possible, for there now has been a cleaning up that brings many a lazy man to an understanding that there must be added to these distressing memories that pianos sell themselves, the viewpoints that must prevail from this time on.

The manufacturers can start the movement for better piano selling, by themselves doing better selling. That is, there should not be that slackness as to credits that were based upon the ambition to sell more pianos than the demand, and thus build up paper assets that could under no circumstances hold credits to a profit making. If the manufacturers will pick dealers with care, will study the selling methods and above all will scrutinize the instalment paper the dealers hold as a basis for credits, then will the dealers take greater care in the kind of sales they make.

The New Selling Era

Pianos must be sold in a different way from this time on. There can be no excuse for any laxity as to credits. This must start in with the supply men. It is surprising the amounts that the supply men have lost during this cleaning up period, but it will prove a good thing for the piano, from the raw materials to the paper that the dealers accumulate through the sales they make.

It is a forgone conclusion that the kind of road men the manufacturers employ will have much to do in this regeneration of the business, and it is well

that the manufacturers arise to the situation and pay good men to do good work. Cheap men who know nothing about pianos or piano finances are not worth anything. Instead of being assets many in the past were liabilities. There must be a return to the old time traveling men, those who could become advisors to the dealers, who would "size up" a dealer and his ability, go through his books and learn just what kind of business was being conducted, and then there would be that connection as between the manufacturer and the dealer that would be a protection for both.

Talk about booms, great sales, etc., the main thing the piano men must take up now is the quality of their pianos, first, and second, the quality of the paper they accept for the quality pianos. The old days of pianos at less than the even figure is past. They can not be sold. People do not want them. It sounds and looks nice to buy a piano for less than the even figure and sell it for three times the wholesale cost, such sales being made at random with the end in view of gathering as much paper as possible to make a statement look "solid." But the selling of such stuff has never made any money for the manufacturers or the dealers. The collecting is based upon fear, and that fear created through the knowledge that the purchasers have not been dealt with as they should.

Cheap Sales vs. Profits

Let the dealers look back over their books and they will find that the basis of their credits were really founded upon the good sales, and that those good sales of good pianos did not cover the losses of the cheap stuff they fondly imagined showed a profit that was not a real profit, but a loss.

Such false estimates created overheads that were seemingly all right since they made business. The dealers were big men in their home towns, but those overheads absorbed the money that should have gone to the manufacturers.

Results of the past three years show how the manufacturers have suffered, and yet the dealers will blame the manufacturers for their own weaknesses, and this increased by the fear on the part of the manufacturers that the dealers would give orders to competitors.

All this is not "foolish talk." It can be proven in the cases of those men who have fallen by the roadside and who now are "out of it all." Why endeavor to create the impression that the piano men have made money, when they have not? Let what has passed be lost to the mind, let every piano man start over again, and then let them strive to make good on quality buying and selling.

This may seem a dumb answer to the query of the postal card man, yet it is the start to that answer. The piano is gaining in selling day by day. The dealers who are looking for a revival of piano selling must take stock of what they are doing to create sales. Such men as the one who probably did not do a thing during the past year, just awaiting for the "good, old easy times" to return, feel they have been "bunked" by the talk about "after Labor Day." They do not realize that always the piano is the last product to arrive at what we might term normal distribution.

The Job Ahead

The piano never will again give those who sell them the easy times they have had in the past, but there is a fine, a good living profit, to those who will recognize changed conditions brought by inventions such as the electric light, the telephone, the automobile, the radio, the washing machine and a thousand other productions of genius that have brought to us a new life in fact.

It is not a far step from the tallow candle to the electric light, nor is it as far from the telegraph to the radio. The piano is just a musical instrument, but there is a difference in music demands. Those who sold candles have brought new methods of selling that graduated from coal oil to electric light, and those who did business by mail now do it by telephone or radio.

Old methods of piano selling must be abolished. The piano is a something that requires special handling in selling. Mass production has proven a failure in piano manufacturing, just as it has proven a failure in mass selling. The piano dealer of the future must be one that evolves his own personality in his selling, must prove an expert as to the instruments he sells, and he must confine his efforts to the supplying the demands of musical people. The piano, in fact, now is a specialty supply and demand, this based upon name value and quality.

WILLIAM GEPPERT.

Echoes from Ohio

A significant move in the meeting of the Ohio association last month was the dropping of the name Radio and the readoption of the old Music Merchants Association of Ohio as the official title of the organization. It seems to mark definitely the changed attitude of the music dealer towards radio. Gone are the visions of the quick and easy profits to be made from the marketing of radio, killed by the lack of forethought of the radio manufacturers themselves. Working under the disadvantages of a small markup, unprotected territory, rapid obsolescence, and direct-from-factory and dumping sales due to style changes and over-production, the music dealer has never had a fair chance to demonstrate his merchandising ability, as far as the radio was concerned. And so is lost one of the finest outlets for the radio manufacturer, a condition that is likely to endure until he decides that he must protect his dealers for the sake of his own future, if not as a matter of common business loyalty.

WANTED

PIANO SALESMAN WANTED—An excellent opportunity for an experienced and energetic piano salesman, with an old established music house. Advise full particulars and references in first letter. Address: C. A. House Co., Wheeling, W. Va.

THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

Grand Keys, Actions and Hammers, Up-
right Keys, Actions and Hammers,
Pipe Organ Keys

Piano Forte Ivory for the Trade

Where to Buy

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 487 West 46th St., New York City.

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw-Bench" and "Horizontal Bit Mortiser."

Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

Radio Reaching the Danger Line—Two Major Factors Which Are Ruining the Business—Inferior Broadcasting and Style Changes Without Dealer Protection.

In a recent address in Milwaukee Michael Ert, past president of the National Federation of Radio Associations, expressed some optimism as to the future of the radio industry, in the following words:

"The industry has just emerged from an experience that will tend to stabilize it completely, and now is on a rapid upswing."

This was sent out by the Associated Press. On the same day another A. P. news item said:

"A recent announcement shows that fifteen types of receiving tubes, popular not so long ago, have been taken out of production as being obsolete."

This last item but exhibits the unreliability of the radio holding to any one of its functions through its makeup, for progression brings with it losses to the dealers that are not made up by the selling policies of the manufacturers. The dealers may sell more, as predicts the Milwaukee speaker, but the profits are offset by just such breaks in inventory that become unsalable through improvements.

With all this The Rambler is coming to the opinion that the real troubles of the retail dealers of the radio are not overcome in any way, there being too low a margin for profit; the overhead in retailing is far too high to meet the low discount offered the dealer, and this without considering the losses brought about through the ever changing products.

The New Style Trend

Along with this we read that there now is a changing condition as to the cabinets of the radio, the consoles meeting competition with the mantel cabinets, or the table radios of other days. In other words, the large radios that always were hard to place properly in a room now are being displaced by the small radios that are far more artistic in appearance, give about the same results as to sound and are offered for much lower prices.

This is fully covered in another Associated Press dispatch sent out the same day as the others reprinted herewith, and is worth reading:

(Associated Press.)—The everchanging radio set is keeping step this year with precedents set up in the past. Seeking something "different" to talk about, designers of the 1931 receivers have picked on the small self-contained receiver as their highlight.

The idea, which had its origination on the Pacific Coast a year ago, is coupled with such improvements in other models as better tone quality, improved tuning apparatus, automatic volume control, more compact remote control tuning.

Indications are that the displays at this year's radio shows, including New York's seventh annual radio world's fair, September 22-27, will see a tendency toward a slight overshadowing of the massive consoles. While there are plenty of the large models, the smaller outfits standing 30 inches and the mantel sets in cabinets 17½ inches high apparently are to attract considerable attention.

The reduction in size has brought a corresponding cut in price level, with \$60 being the average cost of a complete outfit, including tubes. The more elaborate sets have shown little price change.

This movement, particularly in the case of the mantel sets, seems to hark back to the days when the table model was the thing and the console a rarity.

Even the larger sets have taken on the idea of space saving. There is one model built so that it fits snugly into the corner of a room. In the more elaborate sets there are phonograph combinations, including some with home recording apparatus.

In the tube line, the screen grid leads again this year, with a new series of low current drain battery tubes available for the improved battery type receivers.

The leading circuit used is tuned radio frequency, with tuning apparatus designed to give the desired selectivity. However, the superheterodyne is making a bid for greater popularity.

The tubes used per set run from four up to twelve.

All this is extremely interesting in that it affects the dealers who do the work of selling, or distributing the products of the radio manufacturers. Always the dealers are the ones most affected, and there is some doubt in the mind of The Rambler that the revival predicted will in any way serve to bring profits to the dealers.

The manufacturers have had no better time than the dealers these past many months, and always there has been that disposition to look forward to better times.

Volume vs. Protection

Under present conditions it matters not that the radio business does increase in volume through public demand which expresses the salesmanship of the dealers—there will always come that loss incidental to the forcing of styles, improvements, and changes that prevent the dealers from carrying an inventory that can be cashed in through selling at market or profitable retail prices.

It will be noted that the smaller cabinets originating in California are offered at an average price of \$60, while the console sizes run into a hundred and a quarter up. This is bound to cause the dealers some trouble in selling the larger radios, for no one can but admit that the mantel styles are far more ornamental and more easily placed or moved from room to room thus bringing the radio within the reach of all as to price and room location.

It will be recalled that when Atwater Kent first brought the mantel box into offering, with the price about three quarters of the hundred, there was a big demand created, but then the consoles were brought out with better designed models and the overproduction created dead inventories that still exist and will continue for some time.

The Broadcasting

The one thing, however, that seems to The Rambler to be lowering the demand for the radio is the lack of interest in the possibilities of satisfying those who have them, is that of unsatisfactory broadcasting. The National broadcasters are carrying the burden of what is offered as to quality or made to serve the listeners-in. The local offerings are doing for the radio just what the jazz music rolls did to the player piano. We all know that the Red Seal records made the talking machine, and what damage the cheap records did in the way of killing that method of obtaining the so-called "canned music," but we must admit that the Red Seal records were and are the finest reproductions, served on a higher artistic plane than any reproducing music has as yet attained. Today those records and the better ones of other makes are about the only music that is worth while coming from the small local broadcasting stations.

The Rambler must submit, however, that even this relief is damaged by the outlandish announcing that permeates the homes of those who are restricted to the offerings of the local broadcasters. The Rambler has often protested as to the loud mouthed barkings of the announcers who seem to feel that the real object of the broadcasting is to allow them to annoy listeners-in with their loud pleadings to buy this or that, interspersed by medical talks and attempts to be witty that are anything but refreshing in the home circles, or the outlandish efforts of so-called "artist," who would not be tolerated on the burlesque stage any longer than it took time to "get the hook" and withdraw the objectionable performer from the stage.

Announcers and Advertising

Announcers do not seem to be trained at all. They push their faces into the "mikes," announcing something after one has brought his radio to the proper intensity of sound to fill a room as it should be listened to, in loud strident tones. In spite of the fact that the piano or instrument being used in broadcasting may be five, six feet or more from the mike, thus allowing the listener-in to get results satisfactory to the ear, the announcer kills it all by some blasting remark in a loud tone as though he felt he was talking to some one half a mile away, and thus kill all desire for any more of that kind of noise.

The Rambler cuts this out, but loses much of artistic value through this impossible noise that is unnecessary. Any one entering the home of a friend and talking as do many of these announcers, would be thrown out as an insulting intruder, or the police would be called in to prevent a nuisance. These evils in broadcasting can easily be overcome, but what is being done by the manufacturers to bring relief?

All this will do to the radio just what the bad music rolls did to the player piano. Let any one stop and study the growing lack of interest in the radio on the part of the people. It is manifest in the little interest shown in the broadcasting, which is the basis of the success of the

radio. There was a time not so long ago when the radio was the topic of conversation. Today there is little that gives manifestations of satisfaction, and yet we have radios that are far superior than not so long ago. There is everything to favor the instrument, but it is losing ground, and it is the belief of The Rambler that this is caused by the somewhat looseness of business conceptions on the part of those who make the radios, and this coupled with a lack of cooperation with the broadcasting.

From History's Pages

We all recall how little interest was manifested by the player piano manufacturers as to the evils of the jazz rolls, and the music roll cutters did not care anything about the piano, or as to the quality of the music cut into the rolls that supplied the pianos with player mechanisms.

Unless the radio men awaken to the evils of the broadcasting, give their dealers a margin that will take care of inventories that are dead on account of improvements and changes forced upon the dealers in the efforts to maintain production, the radio business will sink into a rather small production class if it has not always been that through the somewhat arbitrary methods of distribution which prevent dealers from making a living.

In this respect the radio business can be compared to that of the automobile dealers, for we must admit there is little evidence that automobile dealers find the trading-in of second-hands, the trying to carry the trade-ins as forced by manufacturers, it is said, to earn profits for those who sell the new machines.

The Rambler predicted the failure of the player piano through bad music rolls. What is presented herewith is but a warning to the radio people, for there is before them losses, even though cheaper prices may create business, but giving no profit to the dealer. We must admit that the overhead does not balance with the dead inventory, which always brings losses that can not be prevented.

Protection Needed

Music is the basis of the success of the radio as an entertainer. Protect that and the radio will hold its own, but let the present base stuff called music prevail, with the ignorant and loud-mouthed announcers, the loss will be permanent. Protect the dealers and also protect the music.

PERKINS Proved Products

Vegetable Glues—Originated by Frank G.

Perkins twenty-five years ago and developed to a state of perfection in brands that meet specifications for plywood construction from high grade pianos to box shooks. *Newest development Core Joint Glue*—quick setting and dependable.

Casein Glues—Manufactured, tested and

proved right by men long experienced in selecting and blending casein waterproof glues. Grades that will meet every specification for aircraft or any plywood. *Special development Sheet Metal Veneer Glue* for gluing metal, hard rubber and other materials to wood. Also Casein Sizing Glue.

Liquid Glues—For Cabinet Work—Label

Work on Wood or Tin—or what you will.

Linoleum Cement—Waterproof or Regular.

Core Filler—Dry or Paste for filling holes and cracks in cores, floors, etc.

Quick Repair—Paste in various colors to repair checks, splits and similar defects in solid wood or face veneers.

Caustic Soda

Casein

PERKINS GLUE COMPANY
Lansdale, Penn., U. S. A.

The Baldwin Piano

Its Supreme Tone Heard in
Millions of American Homes

STEINWAY

*The Instrument of
the Immortals*

New York

Hamburg

London

The Finest Piano Action in the World

WESSELL, NICKEL & GROSS

*Gives the Pianist the Touch that
Creates True Tone Color*

Manufactured in New York, U. S. A.

WURLITZER Pianos

Unsurpassed as to Tone, Quality,
Art Case Designs and Prices
U. S. A.

WING & SON

Manufacturers of the

WING PIANO

*A musical instrument manu-
factured in the musical
center of America for
sixty-two years*

Factory and Offices
NINTH AVE., HUDSON AND 13TH STREETS
NEW YORK

STIEFF PIANOS

*America's Finest Instruments
Since 1842*

CHAS. M. STIEFF, INC.
STIEFF HALL
BALTIMORE, MD.

F. RADLE PIANO

(Established 1850)

For eighty years holding to
TRUE TONE

*As a basis of production
by the same family*

F. RADLE, Inc.
609-611-613 West 36th Street,
New York

MATHUSHEK

Grand, Upright and Player Pianos

NEW HAVEN AND NEW YORK
MATHUSHEK PIANO MANUFACTURING CO.
132nd Street and Alexander Avenue
New York City

"The World's Finest Instrument"

Grotrian-Steinweg

Makers, BRAUNSCHWEIG, Germany

Noted for Purity of Tone and Artistic Case Designs

CURTIS DISTRIBUTING CORP.

Samuel L. Curtis, President
Wholesale Warehouse
New York City

S. L. CURTIS, INC.

Retail Warerooms
117 W. 57th St.
New York City

MUSICAL COURIER

Weekly Review OF THE World's Music



From The Portrait by Chester W. Slack

CHARLOTTE LUND

Well-Known Soprano, Producer of Grand Opera for Children, and Founder-President of New York Opera Club.

